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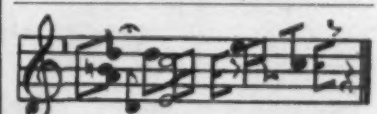
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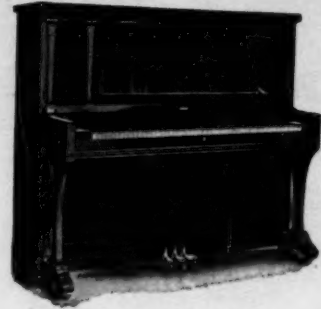
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# MUSICAL COURIER

VOL. LXVIII.—NO. 12.

NEW YORK, WEDNESDAY, MARCH 25, 1914.

WHOLE NO. 1774.

## PARIS DEDICATES A NEW CONCERT HALL.

**"Salle Beethoven" Has Small Seating Capacity  
and Good Acoustics—Built Especially for  
Music—Concert by Sechiani Orches-  
tra—An Excursion to Auxerre—  
Paris Notes.**

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, March 2, 1914.

Where is the city which has a sufficient number of good concert halls—pleasant halls, where one not only is able to hear well, but to feel at home; comfortable, agreeably lighted, rightly heated halls, where the eye is not offended by some garish decoration or the eye tired by false placing of lights? Echo answers "Where?" Paris is no exception. The halls principally used for concerts are the Gaveau; acoustics, variable, according to where one sits; lighting, not bad, but unpleasant when the chandeliers on the stage are on; seats, fair; decoration, plain and inoffensive; the Salle des Agriculteurs, fine acoustically, but unbelievably bad in every other way; and the Salle Erard, an ideal concert hall, good acoustically and pleasant to be in.

There are some smaller halls, most of them more modern and not unpleasant, which are occasionally used, and last evening there was a new hall—Salle Beethoven—opened, which has been built especially for music. It is in a new quarter of the town for concert halls, being situated on the rue de la Pompe in Passy, quite out of the center. It is a small hall, with seating capacity for only 200 to 250 people. The acoustics are good—funny if they should not be in a hall of that size—there is an utter absence of decoration (much better than bad decoration), the lights are well placed and do not offend the eye, and



YVONNE GALL,  
Of the Paris Opera.

the seats are reasonably comfortable, so that it may be classed as successful.

Which, however, is more than can be truthfully said of the concert with which it was dedicated last evening. Let us say that the artists were nervous, perhaps, on account of the honor thrust upon them of inaugurating the hall, and they shall remain nameless, except Mme. Malkine, who deserves a word of praise for excellent playing of

the principal violin in "La Follia," concerto grosso of Corelli-Geminiani.

SECHIARI AND Mlle. GALL.

Last Sunday I heard the Sechiani Orchestra for the second time, under its regular conductor, Pierre Sechiani, and the excellent impression which I received at the first hearing was only strengthened. The program began with a truly fine performance of Schubert's unfinished symphony, carefully worked out in detail without, at the same time, in any way being finicky at the expense of the big lines of the work and concluded with a soul stirring rendition of that orchestral war horse, the "Tannhäuser" overture, which brought the audience to its feet in a storm of "bravos." The other orchestral works were Debussy's "L'Après-Midi d'un Faun," which no longer sounds so spontaneously idyllic as it did before we got used to that sort of thing, and the Saint-Saëns "Rouet d'Omphale." Fernand Pollain, violoncellist and professor at the Conservatory of Nancy, was one of the soloists. First he played an "Improvisation et Finale" for cello and orches-



M. O.

OPENING OF "SALLE BEETHOVEN"—"LA CHANTEUSE  
CLASSIQUE."  
Sketched for the MUSICAL COURIER.

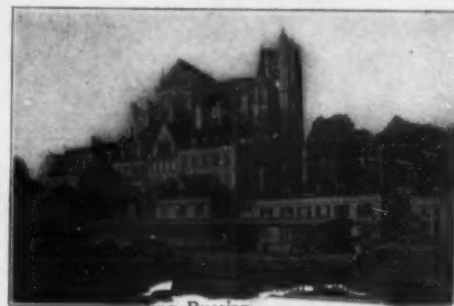
tra by Armand Marsick. I presume M. Pollain must be a friend of M. Marsick's, for one cannot conceive on what other ground he chose to play publicly a work so totally uninteresting. It has nothing to say and occupies a long time doing it. His second number was the Bach suite in C for cello alone. Leaving aside the question whether a work preeminently suited only for intimate hearing in a small hall has a proper place on the program of a symphony concert, he played the suite excellently, especially the well known bourrée and the final gigue, and earned the hearty applause and recalls which had been denied him after Marsick's work.

The other soloist was Yvonne Gall, of the Opéra, who sang two songs of Gustave Samazeuilh and two of Henri Büsser, all with orchestral accompaniment. It was hard to discover the *raison d'être* of M. Samazeuilh's two songs, which, in spite of the very capable artistic work of Mlle. Gall, were interesting neither melodically, harmonically, vocally nor orchestrally. M. Büsser's two songs, however, were cut from quite another cloth. In the first place they afforded excellent opportunity to the singer—which should be the primary object of every song—and this was taken full advantage of by Mlle. Gall. The orchestration was well done and there was movement and melody, though the songs were in no degree commonplace. The second, "La Nymphe de la Source," is especially charming. Mlle. Gall is a splendid singer, with an exceptionally fine soprano voice, and the more one hears her, the more is one surprised at her versatility. At the Opéra she is equally at home in coloratura roles or in the "youthful dramatic" roles, singing such parts as Eva in the "Meistersinger" and Elsa with fine under-

standing and sympathy, though a Frenchwoman to the core, and Sunday she proved herself just as good on the concert platform. She was the recipient of very hearty applause.

MASSENET'S "CLEOPATRE."

The success of this posthumous work of Massenet at its first production at Monte Carlo, Monday, February 23, was briefly noted in last week's letter. As the Paris production is still a matter of the future and as your scribe has had no opportunity to get to Monte Carlo to see it,



PALEIS AT AUXERRE.

we must accept it as almost unanimous opinion of the critics of the daily press as to its qualities. It is ranked by nearly all as being one of the very best works of the master. A competent critic like Linor of the *Comœdia* places it, as concerns musical inspiration, after "The Juggler of Notre Dame," "Marie Magdeleine," "Werther" and "Esclarmonde," but (what above "Manon"?), which, if correct, would seem to promise an extensive stage career for it. There is an aria for tenor and one for baritone also, which promise to become favorites as detached numbers—the works of Massenet have furnished innumerable numbers of this kind, which are the delight of singers and of vocal teachers specializing in opera.

The book, by Louis Payen, divides the spectacle into four acts, the second playing in Rome and the other three in Egypt, and deals with the love of Cleopatra and Marc Antony, ending with the suicide of both, Cleopatra allowing herself to be stung by the asp in the traditional manner. The music is reported to diverge in no way from the lines to which Massenet has long accustomed us. In the orchestra the cello plays an important role as usual, the solo violin meditates à la "Thais," and flute and harp gambol joyfully together. The piece was given a splendid mounting by the director, Raoul Gunsbourg. Mme. Kousnetzoff in the title role, M. Maguenat as Marc Antony (a baritone part) and M. Roussilière (tenor) as Spakos, a slave—a character written in by M. Payen to satisfy Cleopatra's need of at least two lovers at once—were very successful. There was great applause for everybody and the evening, graced by the presence of His Highness, Albert, Prince of Monaco, together with "tout Paris" of the musical world, partook of the nature of a triumph.

EXCURSION.

A week ago ye scribe paid a day's visit to Auxerre, partly to get a bit out of Paris after a long winter, partly to see the Burgundy country and to examine its principal product properly, partly to see the town itself, which has a most wonderful old cathedral, magnificently made by many men between the years 1200 and 1500 in the form of a beautifully proportioned Latin cross, and principally to hear a performance of "Faust" at the Casino of Auxerre by the "Compagnie Lyrique Internationale" among the artists, of which ye scribe has acquaintances. Vocally it was an excellent performance, the average being distinctly higher than a performance which I heard at the Opéra itself a while ago. The acting and mise en scène were good, too. Mme. Sedgerville, of the Opéra, made an excellent Marguerite, capably aided by a very good-basso, M. Martin, as Mephisto, pensionnaire of the Comédie-Française, and singer as well. Henri Bossan, the Faust, was struggling with laryngitis and only sang to make the performance possible, doing very well under the circumstances. The Valentin was M. Gilles, formerly of the Opéra-Comique, and who will rejoin that institution again later. He sings and acts splendidly and is well worthy of

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a place on any professional stage in France. Mme. Nelly Spring was thoroughly good as Siebel, and Mrs. Willis Tiffany, of Los Angeles, lent her fine voice and capital singing to the small role of Marthe. The interesting point about the performance is that the last four singers named are all pupils of one teacher, Karl von Steg, who specializes in preparing pupils for opera.

This "Compagnie Lyrique Internationale," which plays standard works of the lyric opera repertoire—"Faust," "Carmen," "Mireille," for instance—in the smaller cities near Paris once every two or three weeks during the season, is a device by which he is enabled to give his pupils, according to their ability and degree of advancement, the opportunity to appear in large or small operatic roles in a real performance, in a real theatre and before a real paying audience, an experience which, it goes without saying, is of tremendous value to the student of opera.

**PARIS NOTES.**

The concert world showed nothing of particular news interest during the past week, though there were the usual number of concerts. Spring is coming and with it the soloists of more-than-Paris reputation. In the immediate future we shall have Ignaz Friedmann, Emil Sauer again, and André Hekking. The opera houses, too, have had nothing of special interest during the past week.

At Mr. and Mrs. Arthur Alexander's monthly "at home" last Sunday, Mr. Alexander sang among other things the Von Fielitz "Eliland" cycle. This work, which was sung to death shortly after its appearance, comes again now with all the freshness of a novelty. It is tremendously effective when interpreted by an artist of Mr. Alexander's ability and belongs to the best which has been done in German song in recent times.

The soloists at the Students' Atelier Reunion last Sunday evening were Mrs. Willis Tiffany, soprano, and André Marchal, pianist. M. Marchal, who has the misfortune to be blind, is a pupil of Jean Verd's and a very excellent piano player. M. Verd himself is at this season constantly in demand as soloist and accompanist. He assisted at the Chaigneau concert last week and is playing the Lekeu sonata for violin and piano with Mme. Laghos this week, besides being very busy with teaching. Among Mrs. Tiffany's numbers, Sunday evening, were four songs of Count A. R. Wachmeister, with the composer at the piano.

Arthur Herschmann, of New York, the possessor of a very good baritone voice, was the soloist at the Concert Rouge last Friday evening, singing two groups of German lieder. He was heartily applauded.

At this same concert one of the Bach-Brandenburg concertos was on the program. Why not be honest in music? Bach wrote a tremendous number of works, vocal and instrumental, before whose inspiration we must stand in reverent awe, and which we hear again and again with the greatest pleasure. But are there not other works which we do not really like to hear and which there is no sense in pretending to enjoy just because the magical name of Johann Sebastian is attached to them? For instance, would you not really prefer to have a violinist, no matter what his name, play the Chaconne for himself rather than for you? And is not the same equally true of the suites for cello alone? And are not the Brandenburg concertos—which, as played nowadays with piano in place of harpsichord and with even the string instruments altered in pitch and size and consequently of different tone color, and quite different in their effect from Bach's original conception—pretty dry hearing?

Anecdote of Jean de Reszke, related by Charles Bowes. Mr. Bowes was once listening to the great master rehearsing a scene from "Aida." The soprano, an American, was singing in English, the tenor, a Frenchman, in his own language and the baritone, a Pole, in German. Maître de Reszke was not only correcting and assisting in all three languages, but giving the various cues with unfailing accuracy and directing the accompanist, an Italian, in the language of the sunny South. All with the rapidity of a Gatling and without a moment's hesitation or slip.

A. J. Goodrich, the well known authority on the theory of music, will give an informal talk in April before the Lyceum Club of Paris on the subject of "Music as a Language." Mrs. Goodrich, who has made tremendous success in her specialty of teaching children how to play the piano and what music really is at the same time, is very busy with her studio work.

Magda Leymo, pupil of Enrico Bertran, whose Paris debut was noticed in last week's letter, sang three songs

of Armand Abita at the concert of the Société Musicale Indépendante on February 25. The pure and sweet quality of her voice and the excellence of her diction helped greatly to win for these new compositions a very warm reception.

**Virgil Summer Session.**

Mr. and Mrs. A. K. Virgil, who expect to return to New York about the middle of May, will conduct a summer session at the College of New Rochelle, New Rochelle, N. Y., beginning Saturday, June 27. During May and June, Mr. Virgil will give lectures and examinations in several cities.

"So you are opposed to grand opera at popular prices?" "Yes. Next they'll be having terrapin at popular prices and orchids at bargain rates. And then what interest will a rich man have in life?"—Kansas City Journal.

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## LOS ANGELES AUDITORIUM TO HAVE MOVING PICTURES

A New Home of Music to Be Built—Yvonne de Treville's  
Lively Experiences—John McCormack's Recital—  
Other Functions.

150 W. Washington Street,  
Los Angeles, Cal., February 28, 1914.

There has been much consternation and excitement in the musical colony of late. First came the announcement that the Auditorium, so long the home of the musical attractions and inseparably associated in the mind of the public with grand opera and the concerts of all the great artists coming to us, as well as with much of the local music, was to be turned into a moving picture house—a ten year lease having been given to Mr. Clune, the pioneer picture man of the city.

Letters, telephone calls and personal visits almost overwhelmed L. E. Behymer as soon as the news was out. He has already received several offers to build a new home for music. The plans are not yet completed, but it is positively settled that we shall have a fine and up to date home for the music of the city, and in the long run it will prove a benefit. Meanwhile it may upset some of the plans Mr. Behymer had for the immediate future, but will not materially change the season next year. The lease does not expire until May.

One thing is assured, we shall go right on having the noted artists visit us, and shall continue to have all the best attractions, including grand opera. Mr. Behymer says we shall—and he ought to know.

### YVONNE DE TREVILLE'S PLANS.

Mlle. de Treville has been the guest of friends here during the intervals of her Pacific Coast engagements and her presence has been much enjoyed by those who have had the opportunity to come in contact with this charming woman. When one comes to know the warmth and sincerity of her character and the scintillating brightness of a restlessly active mind, it is easy to understand the greatness of the artist, which includes so much more than the ravishing beauty of her voice. Her intelligence and information covers a far wider field than just music and she is an indefatigable student and reader in many lines, philosophy, psychology, art and history particularly, and as she is one of the most widely travelled women in her profession and has keen faculties of observation and comparison, she is an exceedingly interesting and delightful companion. She has had the advantage of a brilliant mother, who has been her constant companion and equally interested in every branch of study. I feel greatly enriched by the close acquaintance I have enjoyed with them during their visits to California.

Notwithstanding the terrible rains and floods, Mlle. de Treville left by steamship (the only possible outlet from Los Angeles) on Sunday afternoon to fill her engagement in Fresno on Monday night. The dates yet to be filled are the Santa Barbara date, which was postponed by the floods; Redlands, March 2; San Jose and San Francisco. She will fill a return date in Seattle, March 8. Her success there was great and a return date demanded. Following the coast dates, she will return by way of the South, where she has a number of bookings. In the spring she will fill engagements at festivals in the East, returning to Europe in the early summer.

### MRS. CATHERWOOD'S MONTHLY MUSICAL.

Unusually delightful was the monthly reception and musicale given by Mrs. Catherwood, the Los Angeles representative of the MUSICAL COURIER, on last Monday evening. Ina Goodwin, of Pasadena, but lately returned from two years' study with Godowsky, delighted with a group of Chopin numbers; Mrs. Sidney Webb, violinist, and Mrs. Hennion Robinson, pianist, gave a piano and violin sonata of Arthur Foote's that was a great treat, and Arthur Babcock sang a group of songs that gave much pleasure. Among other things he sang two songs by Raoul Laparra, the noted French composer, with M. Laparra at the piano. He was obliged to repeat them. The balance of his numbers were accompanied by Mr. Collison, organist of the First Methodist Church. The informal social spirit of these evenings is most delightful and these functions are bringing together large numbers of the old and new musicians.

### GRACE JAMES IN "ONE SONG RECITAL."

I regretted that another engagement prevented my hearing Miss James' recital. Her program looks exceedingly interesting, and from what I heard of Miss James' work last year, I am sure all was delightfully sung. Miss James is a Los Angeles product altogether, having been reared and taught here, and she is a great credit to her city. She is sincere and modest and a real student, which added to a good equipment vocally is sure to succeed. In her program she had the assistance of Will Garroway, one of the best accompanists in the city. Following is the interesting and exacting program of the young soprano: "Dich theure Halle," "Tannhäuser," Wagner; "My Mother Bids Me Bind My Hair," Haydn; "All Through the Night"

(English and Welsh), old Welsh aid; "April Tide," Julian Pascal; "Reflections," Woodforde-Finden; "I Know a Hill," "Oh, for the Breath of the Moorlands," Whelpley; "Widmung," "Die Lotosblum," Schumann; "Ein Schwan," "An einem Bache," Grieg; "Come Unto Him," "The Messiah," Handel; "Ständchen," "Allerseelen," "Traum durch die Dämmerung," "Cacilie," Strauss; "Sweetheart, Thy Lips Are Touched with Flame," Chadwick; "An Irish Folksong," Foote; "My Lover, He Comes on the Skee," Clough-Leigher; "Across the Hills," "Ecstasy," Rummel.

### JOHN MCCORMACK'S THIRD RECITAL.

John McCormack gave his third recital last night and carried his large audience to greater heights of enthusiasm than ever before. His power is phenomenal and appeals equally to the cultured musician and the great public that has but a superficial knowledge of music. After his last song he was recalled eight times, finally singing three additional songs. He is most beloved and his magnetism of both voice and personality is the chord that holds his audiences spellbound.

JANE CATHERWOOD.

### Von Reuter and the Paganini Caprices.

The accompanying photographs of Florizel von Reuter, the violinist, are of interest. The one shows him as he



FLORIZEL VON REUTER AT THE AGE OF TWELVE YEARS.  
When he first played the twenty-four Paganini caprices.

was ten years ago at the age of twelve, when he first played all twenty-four of the Paganini caprices from



FLORIZEL VON REUTER.  
As He Appears Today.

memory. The other shows him as he is today, aged twenty-two.

Von Reuter's Berlin programs, containing all the Bach sonatas and Paganini caprices, are attracting much attention.

### FLORENCE NOTES.

Florence, Italy, February 28, 1914.

Mabel Hastings' recital this week at Sala Filarmonica netted a handsome amount for charity.

On February 27 Edith Harrison Banschier gave a recital at Sala Filarmonica at which compositions by Meyerbeer, Luigi, Rossini, Massenet, etc., were sung. Miss Banschier has a mezzo soprano voice of fine quality.

At Villa Braggiotti a concert was given recently by Clarence Berlino (violin), Miss F. Burr (soprano) and Miss H. Berry (contralto). Applause was frequent.

The organ recital at St. Mark's Church consisted of parts of Mendelssohn's "Athalie."

Margherita Galeotti's concert last week was a success. She had the assistance of Professor Tagliacozzo on the violin.

The feature of the past week was (in accordance with the annual custom of the Scolopian Fathers of San Giovanni) a concert on each of the three evenings preceding Lent. This year, in memory of Verdi, "I Lombardi" was

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given. This work may truthfully be called a sacred drama instead of an opera, as the music breathes from start to finish a deep religious fervor and enthusiasm. The work was conducted by Ugo Cagnacci, director of the choir of St. Annunziata, the solo parts being done by Signore Tozzi and Cecchi and Signori Scarselli, Quattrini, Orlandini and Magnelli. As the music was given in the church, High Mass was celebrated immediately before and after the opera. The orchestra was excellent, with the exception of the brasses. The famous violin solo in the third act was played by Cesare Cagnacci.

"Rigoletto" and "The Count of Luxembourg" were given several times during the week at the opera houses.

J. ALLEN.

### Later Florence Notes

Florence, Italy, March 8, 1914.

A recital was given last week by Carlo Carobbi, the vocal teacher; Silla Carobbi, his brother, baritone (who toured South America with Adelina Patti, and who seldom comes before the public since his retirement from the operatic stage); Lucy Roberts Lenox and Martin Richardson, tenor. All the numbers were vigorously encored. Maestro Carobbi (baritone) shared the honors with his brother.

On February 28, Luba d'Alexandrowsky-Harnisch (piano), assisted by Mr. Harnisch (violin) gave a recital, the program being Russian music.

A piano recital was given March 6 by Albertina Marchio Lovera.

During the past week the following operas have been sung: "Fedora," by Giordano; "Il Figlio del Re," by Humperdinck; "Wiener Frauen," by Lehar, and "Parisina," by Mascagni.

A special season of opera, beginning with "Parsifal," will open on March 21 and continue for several weeks.

J. ALLEN.

### Conductor Max Jacobs.

Max Jacobs, violinist, entered the larger field of the conductor's art at Great Neck, L. I., when, on March 13, he conducted the orchestra of the International Art Society, to which he was elected, succeeding Dr. J. Christopher Marks. He conducted the entire program from memory, also appearing (by request) as solo violinist. This orchestra will appear at the Hotel Astor, April 4, when his young pupil, Dorothy Marks, aged eleven years, appears as soloist with the orchestra, playing Accolay's concerto. Mr. Jacobs was the violinist of the musical salon affair, Vanderbilt Hotel, March 12, playing works by Handel, Couperin, Martini-Kreisler, Beethoven, etc.

### Adela Bowne in New Jersey.

Adela Bowne, the soprano, following her successful concert in East Orange, N. J., left for a short stay in Lakewood, going this week to her South Orange home, where extensive renovations and improvements are planned. In private life Miss Bowne is Mrs. Henry Philip Kirby, wife of the leading architect, who has to his credit so many notable buildings in Greater New York.

## The Famous Prima Donna of the Paris Grand Opera

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—London Morning Post, March 22, 1909.

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Jenaerstrasse 21,  
Berlin, W., March 6, 1914.

The Bach Verein of Leipzig, under the leadership of Carl Straube, made a pilgrimage to Berlin to present Bach's B minor mass to use at the Garrison Church on Sunday evening. The Bach Verein is one of the most celebrated oratorio societies in Germany, while its leader, Carl Straube, is considered one of the foremost Bach apostles of our day. His purpose in coming here was ostensibly to acquaint us with the true Bach traditions. That public interest was thoroughly aroused was demonstrated by the immense audience which congregated in the Garrison Church. The performance itself, nevertheless, was a keen disappointment. Here in Berlin we are accustomed to the highest standards, through the magnificent performance of the Philharmonic Choir under Siegfried Ochs, Bach's B minor mass, quite particularly, being a



AUGUSTA COTFLOW.

work in which this famous organization stands quite alone. Compared with Ochs' inspiring rendition, Straube's interpretation seemed tame and commonplace, and the singing

of his Verein had none of the verve, precision, elan and impetuous sweep that makes the work of the Philharmonic Choir so thrilling.

Straube, it is true, lives and conducts in the town where Johann Sebastian himself lived and wrought, but that is not a guarantee that his conceptions are any more faithful to Bach's intentions than are those of Ochs. No conductor of our day has devoted himself more thoroughly to the study of Bach's oratorios than Siegfried Ochs, and in ability as a leader of oratorio performances he stands on Olympian heights. Apart from his gifts, he is quite unrivaled as a drillmaster. For instance, he held one hundred rehearsals of Bach's high mass before the first performance—truly a great record.

The Blüthner Orchestra assisted the Leipzig Verein, and the soloists were Anna Keppel, soprano; Emi Leisler, contralto; M. Roemer, tenor, and Wolfgang Rosenthal, bass. The contralto and the soprano were excellent, but the singing of the two men was not above reproach. The performance failed to arouse enthusiasm.

### SYMPHONY CONCERT OF ROYAL ORCHESTRA.

The program of the sixth symphony concert of the Berlin Royal Orchestra comprised Handel's concerto grosso No. 1 in B flat major, in an arrangement by Max Reger, an "Overture zu einem Drama," by Friedrich Gernsheim; the prelude to the fourth act of Bruneau's "Messidor," Percy Grainger's "Mock Morris" dance, and Beethoven's fifth symphony. A somewhat mixed program, this. Reger's elaboration of the Handel concerto grosso consisted chiefly of filling in the basso continuo part. The



CHOPIN AT THE SALON OF PRINCE RADZIVILL IN 1829.  
(Published by Breitkopf & Härtel.)

performance under Richard Strauss was magnificent. Gernsheim's overture, which was first brought out in Berlin at a Nikisch concert a couple of years ago, is not a work of great originality. The Royal Orchestra under Strauss did not make quite so much of it as did the Philharmonic under Nikisch, nor did Bruneau's fragment offer much of interest, although the subdued and individual orchestra coloring had a certain charm. Grainger's dance made a very pleasing impression, although it too, like its two immediate predecessors on the program, could lay little claim to originality.

Probably no conductor of our day takes such lively tempi in Beethoven's symphonies as Richard Strauss, this being particularly true of final. Strauss does not work out the details with the loving care and the sensuous tonal charm which is so evident in a Nikisch reading, but his performance is always effective, because of his fire and enthusiasm. His performance of this fifth symphony was by all odds the greatest feature of the program.

### BUSONI SCORES WONDERFUL SUCCESS.

It is not often that people are turned away from the box office in Berlin, but this was actually the case at Busoni's second recital. Beethoven Hall could not accommodate those who clamored for admission, and Busoni's program by no means catered to the popular taste, for it opened with Liszt's B minor sonata, which, to the public of Berlin, is a thorn in the flesh. However, it also contained the twenty-four Chopin preludes, the Brahms-Paganini variations, the six Paganini-Liszt caprices and Busoni's own arrangement of the Paganini capriccio, so it will be seen

that the masses came in for their share in the second part of the program.

At this recital Busoni set up a new record.

In all the twenty years that he has been playing in Berlin, I do not remember to have ever heard Busoni in such magnificent form. The air seemed charged with electricity—the great pianist cast a hypnotic spell over his audience, and moved and swayed it to suit his every whim. His attitude toward many of the Chopin preludes is far removed from the conventional conception of them; but to a Busoni a large margin of license can be granted, for he is great enough to be an authority unto himself. Through-



CLARA CLEMENS-GABRILOWITSCH,  
American contralto, the daughter of Mark Twain and wife of the celebrated Russian pianist, who made a successful Berlin debut on March 4.

out the twenty-four preludes he was always interesting, always fascinating. His playing of the Brahms variations was so wonderful as to be wholly beyond the pale of criticism, and in the six caprices he again rose to transcendental heights.

It was a wonderful evening, and it left an indelible impression on the minds and souls of those who were privileged to be present; and it was no ordinary audience that tended to Busoni the greatest ovation he has ever had in Berlin—for among the listeners I observed Josef Lhevinne, Arthur Schnabel, Martin Krause, Josef Vianna da Motta, Marie Barinowa, Alberto Jonas, Marta Malatesta, Augusta Cottlow, Grisela Gross, and many other local pianists of note.

### AUGUSTA COTFLOW'S RECITAL.

Augusta Cottlow, Busoni's most distinguished woman pupil, was heard in recital at the same hall, the Beethoven, the next evening. Following so close upon one of the greatest pianistic events of our day, the recital of our celebrated countrywoman was doubly interesting, but for the concert giver herself also doubly difficult. I had not heard Augusta Cottlow for three years, and I was astonished in her opening number, the Bach C major toccata, at her remarkable growth during this period—a growth that was manifested in every direction, in technique, in tone, in breadth of conception, in force of delivery, in intellectual uplift, and above all, in expression. It was masterly Bach playing. The two Chopin numbers that followed, the B major nocturne and the F minor fantasy, were played with deep poetic feeling, and with admirable tone coloring.

The chief interest of the evening was centered in Miss Cottlow's reading of MacDowell's Norse sonata, in D minor, this being, if I mistake not, its first performance in Berlin. Augusta Cottlow, as is well known, has made a special study of MacDowell, and she probably stands unrivaled today as an interpreter of his works for piano. Her performance of the interesting sonata was admirable. The sonata itself, particularly the slow movement, made a lasting impression here.

The two pieces by Debussy, "Reflets dans l'eau" and a dance sufficed to prove that our countrywoman has also

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grasped the essential features of the modern French school. Her program was brought to a close with a fine rendition of the Schubert-Liszt "March Eroica," one of the group of six Schubert marches now rarely heard. The applause after the march was so insistent that she responded with two encores. The Berlin press writes of her playing with enthusiasm, and it may be truthfully chronicled that this concert added another to the list of triumphs which Augusta Cottlow has achieved in Germany this season.

#### CLARA CLEMENS GABRILOWITSCH'S DEBUT.

Clara Clemens Gabrielowitsch made her Berlin debut in Beethoven Hall on Wednesday, at a joint concert given together with her distinguished husband. Naturally the interest was very keen among both the American and the German elements in Berlin to hear the daughter of Mark Twain sing. It will be remembered that Clara Clemens concertized with success in the United States before her marriage, but for the past two or three years she had completely renounced singing in public. Of late she has taken it up again, and it is a step that seems wholly justified, for she has a most sympathetic voice, admirable training, and she reveals both feeling and intelligence, as well as rare artistic taste in her interpretations.

She was heard here in an opening group of three old Italian numbers, "Son tutta duolo," "O leggiandri occhi belli" and "Chi vuol la Zingarella," works in which her lovely, dark timbred contralto was heard to excellent advantage. Her tones flow with remarkable ease and evenness, and it was evident in these three numbers that she had mastered the principles of bel canto. Later Mme. Gabrielowitsch was heard in a group of lieder by Brahms, in which her excellent German diction and her thorough comprehension of the composer's mission were noteworthy. Two lieder each by Schubert and Schumann were her further offerings. Our countrywoman made a splendid impression, her singing meeting with marked favor on all sides.

Gabrielowitsch himself was in exceptionally fine fettle at this concert. He played Beethoven's sonata, op. 81 ("Les adieux"), Chopin's B flat minor sonata and Mendelssohn's "Variations Serieuses." For a time the famous Russian pianist seemed to be more interested in conducting than in piano playing, but of late he seems to have returned to his old love, the piano, with renewed vigor. At this recital he certainly stood on an exalted plane, and his playing may well be ranked among the most notable pianistic achievements of this season.

#### PENSION FUND CONCERT OF BLÜTHNER ORCHESTRA.

The Bach Verein of Leipzig, which sang Sunday evening in the B minor mass, was heard again on Monday evening at the Pension Fund concert of the Blüthner Orchestra, under Hausegger. The program contained Handel's Dettinger "Te Deum" and the Beethoven ninth symphony. Straube, who conducted the "Te Deum," showed himself to be on terms of intimacy with this interesting score. His choir was heard to better advantage than on the previous evening, the tremendous climax at the close of the "Te Deum" in particular being most effective. The Beethoven ninth symphony, which has been given so many times this season, followed in an admirable rendition under Hausegger's baton, with the same solo quartet that had assisted at the performance of Bach's mass. The house was well nigh sold out, and a considerable sum was netted and turned over to the pension fund of the orchestra.

#### HANS HERRMANN NOVELTY INTRODUCED.

A novelty by Hans Herrmann, the well known lieder composer, was given its first performance at the third subscription concert of Florian Zajic and Heinrich Grünfeld at the Singakademie on Tuesday. Some of Herrmann's songs and ballads were sung with great success in America by Ludwig Wüllner and Alexander Heilmann. His latest work is called "Sinnprüche des Omar Khajjam," and is written for baritone solo with piano accompaniment. The poems of the Persian poet-philosopher have been translated into German by Friedrich Rosen. Herrmann has acquitted himself of his by no means easy task with cleverness, and has set the interesting poems to music in a most characteristic way. The vocal part is skilfully written; now with lyric effect, now in the form of recitative with strong rhythmic accents.

Very characteristic is the piano accompaniment, which, by the way, was admirably played by the composer himself, while the vocal soloist was Cornelius Bronsgeest, of the Royal Opera. The novelty met with a hearty reception. These Zajic-Grünfeld concerts have been popular features of each Berlin season for the past quarter of a century.

#### FLORIZEL VON REUTER RECITAL.

Florizel von Reuter is playing all of the Bach upacompanied suites and all of the twenty-four Paganini caprices in two recitals—a task that has been compassed hitherto only by Alexander Sghald. The latter, however, played the Bach suites one evening and the Paganini caprices the other, whereas Von Reuter divides up his program between Bach and Paganini. Two greater extremes than

these two composers can hardly be imagined, not only in point of intrinsic musical worth of their compositions, but also in point of demands made on the executive powers of the performer. He played Bach's G minor, B minor and A minor suites and Nos. 1 to 13 of the Paganini caprices. Fortunately, Mr. von Reuter is both a musician and a virtuoso, a combination most necessary for the satisfactory performance of such a program. It was a herculean task, even as a feat of memory, and an even greater task merely from the point of view of the execution. The youthful violinist has set for himself a most interesting problem, the first half of which he has solved in a satisfactory manner.

#### LIEDER WITH ORCHESTRA ACCOMPANIMENT.

The interesting experiment of singing lieder with orchestra accompaniment was successfully attempted by Thea von Marmont, who appeared with the Blüthner Orchestra under the baton of Alexander Neumann. This conductor is one of the best of the Berlin lieder piano accompanists, so the singer had the advantage of having a leader who was thoroughly familiar with the song repertoire. Her program included works by Schumann, Liszt, Weingartner, Wolf, and also some new songs by Ernst Boehe, and Heinrich G. Noran; further, some old French songs by Lully and Rameau. The concert giver revealed many interesting and individual traits as a song interpreter, and it was to these that she owed her success, rather than to her singing per se, for her voice is rather uncertain, and is also lacking in brilliancy, particularly in the upper register.

#### MARJORIE CHURCH GIVES PIANO RECITAL.

A flattering success was achieved by Marjorie Church, a brilliant young American pianist, who was heard in recital at Bechstein Hall in a program that included Bach, Beethoven and Schubert. Miss Church is a pupil of Godowsky, under whom she studied at the Master School in Vienna. For a newcomer her command of the keyboard is quite exceptional, and she also revealed a plastic touch and a sympathetic style. In her interpretation she also displayed feeling, particularly in the Beethoven sonata in E major, op. 109.

#### PAUL GOLDSCHMIDT RECITAL.

Piano recitals were given during the week by Oliver Denton, Mischa-Levitzki, a very talented newcomer; Eduardo Fontana, Franz Wagner and Paul Goldschmidt. Of these pianists Paul Goldschmidt is the most important. This artist can justly lay claim to be ranked among the leaders of the younger pianists of our day. During the last six or seven years he has steadily advanced, broadened and matured, until he now plays with the authority of the true master. He presented a Chopin program in a manner that left nothing to be desired, and his success with the public was commensurate with his superior playing.

#### TWO SPANIARDS JOIN FORCES.

Contemporary Spanish composers play but a small role in the tremendous musical activities of this city. It was therefore with interest that the critic wended his way to the large hall of the Hochschule on Thursday evening, when J. Lamote de Grignon, the composer-conductor from Barcelona, gave a concert, of which the program consisted chiefly of compositions from his own pen. An excerpt from his Andalusian symphony "Hispanicas," popular Spanish songs arranged for orchestra by the concert giver, and a scherzo, of which the thematic material is based on Catalonian folksongs, were all novelties for Berlin. Thematically they were of interest, because the material is taken from the rich Spanish folksong lore, but in point of structure, harmony and instrumentation De Grignon is about fifty years behind time. As a writer for orchestra he is too harmless to interest modern ears. As a conductor, however, he possesses many admirable attributes.

The success of the evening fell to the lot of the concert giver's celebrated countryman, Joan Manén, who played Saint-Saën's B minor concerto and his own arrangement of Paganini's twenty-fourth caprice, with his own orchestral accompaniment. Manén is one of the greatest violinists of our day. His playing was so perfect that there was practically nothing to criticise. Interesting and very original is his handling of the Paganini theme.

#### JULIA HOSTATER'S SECOND RECITAL.

Julia Hostater, the American soprano, gave a second recital at Beethoven Hall, which my assistant informs me was well attended and very successful. I recently wrote a detailed account of her admirable presentation of a program of German lieder here. In Julia Hostater we have an excellent combination of beautiful voice, superior vocal training, and, for an American, a rare instinct for lieder interpretation. She was also admirable in French songs by Duparc and Debussy, after which she sang as encores three English folksongs.

#### SPIERING CONDUCTS DVORAK.

Theodore Spiering conducted Dvorák's "New World" symphony and the first "L'Arlesienne" suite by Bizet at

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the Sunday afternoon concert of the Blüthner Orchestra, given by the Neue Frei Volksbühne. Dvorák's beautiful symphony has not been heard here for many years. Spiering brought out with a master hand the beauties of the score. The soloist of the concert was Louis Persinger, who gave a finished performance of Vieuxtemps' D minor concerto.

#### CHARLOTTENBURG OPERA PRODUCES "MEISTERSINGER."

The Charlottenburg Opera has now added to "Parsifal" another Wagner music drama, "The Meistersinger." The work was recently given its first performance on that stage and it was a creditable one, although far removed from the rendition we hear at the Royal Opera under Leo Blech.

#### DANISH VIOLINIST MAKES DEBUT.

Knuud Dalgaard, a young Danish violinist and pupil of Theodore Spiering, made a successful debut at Harmonium Hall in a joint concert which he gave with his countrywoman, Ellen Fredriksen. Dalgaard revealed a facile technique and soulful cantilene.

#### PAUL PETRI IS HEARD AT CHARITY CONCERT.

Paul Petri, a very promising young American tenor, who is studying here under Moratti, was heard at Bechstein Hall at a charity concert, together with such celebrities as Ludwig Wüllner and Rudolph Ganz. Petri sang three lieder by Schumann and two by Ganz, which were accompanied by the composer. He has a beautiful, powerful, heroic tenor voice, and a most passionate delivery. Petri intends to enter the operatic field, and the quality and volume of his voice, as well as the intensity of feeling he displays in his work, would seem to justify such a step.

#### DORA VON MÖLLENDORF'S VIOLIN RECITAL.

A successful violin recital was given at Bechstein Hall by Dora von Möllendorf, a pupil of Paul Elgers. Before a crowded auditorium the young violinist played a program comprising Sinding's A minor suite, a group of old Italian and French pieces arranged by Kreisler, Viletti's chaconne, and compositions by Tor Aulin, Popper-Sauret and Wieniawski. Fräulein von Möllendorf has recently returned from a successful concert tour through China, Japan and Siberia, where she was taken by her manager, Carl Junkermann. In the closing pieces of her program, which I heard, and also in the numerous encores, the violinist displayed a very facile, reliable technique, a sympathetic tone, and a pleasing, straightforward style. She played Wieniawski's scherzo-tarantelle with great finish and verve, and among her encores was Paganini's "Moto Perpetuo," which was negotiated at a very lively tempo. The public accorded her a warm reception.

#### NOTES AND OTHER MENTION.

The Berlin Liedertafel left last week for a concert excursion to Egypt via Genoa, Naples and Messina. The first stop was made at Basle, where a concert was given with marked success. Otto Lessmann, the well known music critic, has accompanied the singers, and will write reports of the trip for the Berlin daily papers. Several concerts will be given in Alexandria and Cairo.

For the present the interest in "Parsifal" here is unabated, as shown by the fact that the management of the Royal Opera House has received no less than 9,000 applications for tickets for the fifteen performances, to be given in the first two weeks of April. As each of these applications was for four tickets on an average, it will be seen that 36,000 people are willing to pay to hear "Parsifal."

A film music drama by Annunzio has attracted much attention in Italy. The scenes are laid in Sicily and Carthage during the first Punic war. The sieges of Syracuse and Carthage are said to be very vividly given. The eruption of Mount Etna and the impressive ceremonies during the human sacrifices to the god Moloch are among the other interesting features. The music is by Pizetti and is for full orchestra and baritone solo.

Nora Drewett played before the Grand Duke and Grand Duchess of Weimar on March 4, by special command of the Grand Ducal pair. The soiree occurred at the residence of the Kammerherr of the Grand Duke, Herr von Donop, and was very successful.

Cesar Thomson, the famous Belgian violinist, has built a beautiful villa at Lugano, on a height called Paradiso, which commands a magnificent view of the lake. The Villa Thomson contains a sumptuous music room. Thomson now invariably spends his summers at Lugano, where he is followed by a small army of pupils, composed mostly of Russians and Americans.

The brothers Michael and Joseph Press, of the Russian Trio, have been decorated by the Grand Duchess of Lux-

embourg with the Order of the Ritter Kreuz, First Class, while Vera Maurina Press, the pianist, has had the golden medal for art and science presented to her.

The premiere of Mme. Arthur Nikisch's burlesque opera, "Daniel in the Lion's Den," is to occur this evening, at the Hamburg Stadt Theater. I intended to be present, but was prevented at the last moment. However, Eugene Simpson, the Musical Courier Leipzig correspondent, will attend and furnish a report of the interesting event.

Siegfried Ochs has received from the Kaiser a large photograph of the monarch, in a beautiful metal frame, with a most flattering dedication in the Kaiser's own hand, as a token of his recognition of the recent magnificent performance of Haydn's "Creation" by Ochs and his Philharmonic Choir.

Walter Paltow, the well known Berlin critic of the Tägliche Rundschau, died here last Sunday of heart trouble, aged forty-five.

The pupils of Helena Boltz-Neitzel, the vocal teacher and sister of Otto Neitzel, gave a public concert, presenting a long and varied program, made up from the standard lieder literature. Among the nine young singers were

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George Hamlin, the noted American tenor, has arrived in Berlin for a prolonged stay. He will be heard in two recitals at Beethoven Hall on March 23 and April 1.

ARTHUR M. ABELL.

#### Charles W. Clark Buys California Home Site.

Charles W. Clark, the noted baritone of Paris, is making a great hit on the Pacific Coast and many return dates are being arranged. While in San Diego, California, where he sang in the beautiful new Spreckels Theatre, under the auspices of the Amphion Society, many people were turned away because of their inability to obtain seats.

During Mr. Clark's stay in San Diego, he was invited by Col. Ed. Fletcher to visit Grossmont, the famous musical and literary colony. The singer was so highly pleased with the wonderful view, from this ideal residence section, that he stayed out there long enough to select a home site for himself. The lot is opposite the Carrie Jacobs Bond home and south of the Owen Wister villa. It is Mr. Clark's plan to reproduce his Paris home at Grossmont and to spend a part of each year in "Sunny California."

While visiting at Grossmont, Mr. Clark spent a few hours with Carrie Jacobs Bond, the well known American composer, and arranged to sing one of her latest songs in concert. He also stopped for a few minutes at the Schumann-Heink villa and was shown the site where the famous contralto is going to build a musical conservatory.

Among other notables that Mr. Clark will have for neighbors are: Teresa Carreno, the pianist; Johann Gadski, the soprano; Edmund Schneider, the pianist; Nina Fletcher, the violinist, who is now en tour as violin soloist with Mme. Schumann-Heink; the poet and song writer, John Vance Cheney; the veteran seaman, Admiral Uriel Sebree, and the well known impresarios, I. E. Behmyer and William B. Gross. The last named gentlemen have

been largely instrumental in bringing the beauties of Grossmont to the attention of the world's greatest artists. Both have been identified in the musical progress of Southern California.

Grossmont, which Mr. Clark and so many other artists have selected for a home place, is said to be wholly unlike any other mountain in the world. Admiral Robley D. Evans was one of the first to call the world's attention to this lookout point and said: "I consider the view from Grossmont the finest in the world."

#### Boy Scouts Assist Florida Musicians.

St. Augustine, Fla., March 11, 1914.

Under the Auspices of the St. Cecilia Club, "Fi-Fi of the Toy Shop" was presented at the Jefferson Theatre, Saturday, March 7, and proved to be a great success. Algi F. Strouse was the director; Gretchen Oldfather, the accompanist. The Boy Scouts' Orchestra furnished music before and after the curtain, and between the acts. The cast, chosen from the members of the club, assisted by local talent, proved satisfactory. This was one of the social events of the season and those who were responsible for its success are to be congratulated.

#### ORCHESTRA IN HOTEL CONCERTS.

Sunday evening at the Ponce de Leon, Shaw and his Boston Orchestra presented a program, which included Mendelssohn's "Come Let Us Sing," from the ninety-fifth Psalm, Kela Bela's "Ungarische Lustspiel" overture, Lincke's concert waltzes, "Spring, Beautiful Spring," a selected string number, which was encored, Leybach's fifth nocturne, Wagner's "Tannhäuser," Dvorák's "Humoresque," Mendelssohn's "Wedding March" from "Mid-Summer Night's Dream."

The same evening, the Shaw Boston Orchestra, at the Alcazar, presented on its program Bellini's "Norma" overture, Paderewski's "Minuet," Breil's "Song of the Soul" from "The Climax" (sung by Senora Mercedes), selection from Puccini's "Madama Butterfly," Richardson's "Meditation," Moffat's cello solo, "Romanze" (played by Otis A. Edson). The singing of Senora Mercedes, soprano, was a delight.

#### HAROLD BAUER IN JACKSONVILLE.

It was the pleasure of the St. Augustine correspondent to attend the recital given by the famous pianist, Harold Bauer, at the Duval Theatre in Jacksonville, Monday evening. It was a rare and artistic treat indeed.

J. HERMANN YODER.

#### Long Branch Club Gives Concert.

Long Branch, N. J., the famous summer resort, made a bid for fame in the world of music at a recent concert given by the Long Branch Musical Club, an organization in its first season. The club is thoroughly organized on the lines of older societies. The program, composed of miscellaneous choruses, proved to be one of unusual merit. Rendered by eighty voices in a manner that showed careful drilling, it reflected great credit on those taking part, particularly the musical director, George Carré. If one chorus stood out more than another, it was Clarence Dickinson's "Music When Soft Voices Die," which calls for delicate pianissimo singing. The full volume of the chorus was brought out in the "Inflamatus" from Rossini's "Stabat Mater," and "The Bridal Chorus" from Cowan's "Rose Maiden." At the same time it adhered strictly to fine tone quality.

The club was assisted by Agnes Kimball, soprano, and Mary Henry, violinist, both of whom added greatly in making the evening one of real pleasure.

The officers of the club are: Christopher Gregory, president; F. P. Wilson, vice-president; Gertrude Sieberg, secretary; Helen M. Gano, treasurer, and George Carré, of New York, musical director.

#### "The Crucifixion" Sung at Philadelphia.

Stainer's beautiful oratorio, "The Crucifixion," was sung Sunday afternoon, March 15, at St. James' Church on Walnut street, Philadelphia, Pa. Edynfed Lewis, the able tenor, and William Beatty, Jr., the well-known baritone, took their parts conspicuously well. The choir, which is trained by the organist, S. Wesley Sears, sang smoothly and equally. Mr. Sears is a skilful accompanist.



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It is therefore not at all surprising that, as one of the principal conductors of the National Opera of Canada, he should have won so many tributes to his ability as baton wielder, as the appended excerpts from the Canadian press indicate. The following appeared after a performance of "Herodiade":

Alexander Savine conducted and succeeded in bringing out in large measure the beauty of the music.—Montreal Telegraph.

Mr. Savine had his forces well in hand and ably conducted a splendid performance.—Montreal Daily Mail.

We have noted the improvement in the orchestra. M. Savine put far more life and unity into his work last night than he has yet shown. . . . On the whole, the evening was a continuous and thoroughly rounded delight.—Montreal Daily Herald.

It is very satisfying to be able to record that Mr. Savine's interpretation of "Herodiade" showed an immeasurable improvement over that of "Thais." Greater familiarity with the score, a better, though still extremely classical appreciation of Massenet's music, enabled him to be lighter and more free in his treatment.—Montreal Gazette.

The well managed orchestra was directed by Alexander Savine, and had a splendid triumph. We can never repeat too often that this orchestra is a leading one.—La Presse, Montreal.

The choruses sang very well, and the corps de ballet was splendid, and the orchestra achieved many honors.—La Canada, Montreal.

These appeared after a production of "Thais":

The orchestra excelled itself under the leadership of Savine and even the hackneyed "Meditation" was beautifully played, receiving rapturous applause that compelled an encore. All the principals were in splendid voice and the third act was a simply perfect rendition of beautiful melody.—Montreal Daily Mail.

What seemed to be one of the chief delights of the evening was the overture to the third act. The audience insisted on an encore, to which Conductor Alexander Savine acceded, and at the close of the act had to acknowledge the plaudits from the stage.—The Citizen, Montreal.

In coloring last night it was frequently a trifle crude, but it is visibly working into better shape, and Mr. Savine, who conducted



ALEXANDER SAVINE.

for the first time and had things well in hand, received a large measure of the applause.—Montreal Daily Herald.

The orchestra, splendidly directed by Mr. Savine, was excellent. Le Divor, Montreal.

Alexander Savine is in the heights of success. He directs with mastery and great art. The corps de ballet and the orchestra were applauded for their interpretation of the famous "Meditation," which is part of the opera "Thais."—La Canada, Montreal.

Mr. Savine is an orchestra conductor of merit. His preparation of the choruses is truly marvelous, particularly the pretty effects in the "Juifs in the Temple." Mr. Savine knows his work, and he proved it in the splendid way in which he conducted the dances.—Le Devoir, Montreal.

The following are based upon a "Lohengrin" presentation:

Alexander Savine, conducting, showed a thorough knowledge of the Wagnerian opera, and gave an excellent account of himself. In conducting Wagner's music, it is easy to let the orchestra get

away from you, but Mr. Savine exercised admirable restraint, and subdued the tone of the horns, while affording adequate support to the singers. The overture and the prelude to the "Bridal Chorus" were beautifully done, and from an orchestral point of view the performance was all that could be desired.—Montreal Telegraph.

There is a queer tradition that in criticisms of opera the orchestra should be considered last. I want to reverse this, and consider the orchestra first. It is, in fact, necessary to do this, for a good deal of last night's faults are to be traced to conditions beyond the control of anybody concerned in the production. Of course, the orchestra of the opera company is not large enough for the adequate interpretation of the music of "Lohengrin." But even if the musicians were available, there is no accommodation for them. They would have to sit in the front rows of the orchestral stalls, and the whole floor of the orchestral pit would have to be raised in consequence. Bear in mind, then, that Mr. Savine, the conductor, to whom I wish to pay tribute as an earnest, able and deeply versed Wagnerian scholar, had under his baton an orchestra which fell far short of essential requirements.

Knowing this, I was astonished at the manner in which the "Vorspiel" was played. Wagner was, of course, the first operatic composer to employ tone coloring of set design to paint emotions. The "Lohengrin" "Vorspiel" is a fine example of his powers. Mr. Savine very wisely etherialized it. He gave us, so to speak, an ultra refined reading, and he did it with scholarly and consistent judgment. There was sheer beauty in the slim but exquisite tone of the strings, in the clarity of the woodwind. The thematic values were clearly revealed, but not unduly emphasized. And we got at times a definite suggestion of that ineffable shimmering quality which

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is one of the main charms of the beautiful theme. The chromatic gradations were effectively and cleverly accomplished.

There were passages, later on, which were not given as well as one could have wished. The Grail theme was lost in an unfortunate moment in the third act, and in the introduction to that act the diatonic melody did not stand out as it should have done. Strange to say, however, the brasses did excellent work almost throughout. I have seldom heard them so mellow, so rich, and so clear in any operatic performance here.

At times the orchestra seemed to handicap the singers to some extent. But, taken on the whole, and bearing in mind the limitations under which the conductor labored, I am inclined to say that both conductor and orchestra accomplished a good deal of admirable work, and did better than might reasonably have been expected. That Mr. Savine understands Wagner is clear. Given greater facilities, I can conceive of his giving us a reading that might approximate to greatness.—Montreal Daily Star.

Miscellaneous concerts occasioned these criticisms:

The second symphony concert given by the orchestra of the National Opera Company brought a well filled house who seemed to be absolutely delighted with the soloist, Wilhelm Bachaus, and with the work of the orchestra under Alexander Savine, who was able to show his genuine ability as conductor of the music he knows and loves. Mr. Savine's specialties are Russian and German music. The Wagnerian overture, "Rienzi," has possibly never been given with better effect in this city, and the handling of Tchaikowsky's "Marche Slave" was virile and full of big, broad effects.—Montreal Herald.

If there is any test supreme to try a conductor and orchestra, it is how they play a concerto with a brilliant, dashing and temperamental artist and Conductor Alexander Savine and the orchestra rose to the occasion. There was no wait, no hitch; the concerto was given an harmonious rendition. Bachaus was recalled five times and had to bow his acknowledgments. The applause in good part, however, was earned by the players. Wagner's "Rienzi" overture was never played in Montreal as it was done in this concert. There was no accentuation of eccentric effects, the brasses preserved an even balance, and while every theme was pointedly brought out there was no distorting of the time or volume of tone. Savine certainly knows how to interpret Wagner, and his "Lohengrin" will undoubtedly be something to look forward to. The other numbers of the orchestra were "Polish Dances," by Xaver Scharwenka, in

which an entirely different spirit was exhibited, and Tchaikowsky's "Marche Slave" with its Tartaric rhythm likewise received a magnificent rendition. The orchestra is doing splendid work and ought to be patronized by all music lovers.—Montreal Daily Mail.

Mr. Savine read the overture to "Rienzi" in an analytical spirit, which proved he is not content with surface values. It was evident that he had taken the score apart in personal study of the work, and he fitted it all together in reconstruction into a concise, comprehensible statement. There were little slips in the Tchaikowsky "Marche Slave," but Mr. Savine handled this vigorously, painting with big brushes. Apparently the music meant much to him and he was bent on communicating his understanding of it to the people in the theatre.—Montreal Star. (Advertisement.)

### Josef Lhevinne Scores a Success in Paris.

Josef Lhevinne gave a recital at the Salle Gaveau in Paris on February 11, and this, the most popular of the Paris concert halls, was crowded with a throng of eager listeners, for the interest was great to hear the famous



JOSEF LHEVINNE IN PARIS.

Russian pianist. The accompanying snapshot of Lhevinne was taken at the entrance of the Bois de Boulogne.

On February 16, Lhevinne achieved a triumph at Hamburg, where he appeared as a soloist of the Philharmonic concert given with the Philharmonic organization under Arthur Nikisch's leadership. He is booked for appearances shortly in Moscow and Budapest. In Moscow he will play with the Philharmonic Orchestra under the leadership of Rachmaninoff, and in Budapest he will play for the fourth time this season. Lhevinne's three other appearances in the Hungarian capital were all in the nature of veritable triumphs.

### Carlos Salzedo Wins New England Successes.

During the last month Carlos Salzedo, the noted French harpist, has met with unusual concert success, both in and out of New York. The most recent one was at Springfield, Mass., where he appeared before an audience of over 2,500 people, who applauded him to the echo. He has also been heard by large audiences in New Haven, New Brunswick and Brooklyn.

In each of these concerts, his finished and artistic playing has convinced his hearers of the charm of the harp as a solo instrument, when played by an artist of his efficiency.

For next season, in addition to his solo work, Mr. Salzedo will be heard in joint recitals with Viola Gramm, an excellent American soprano. Miss Gramm will begin her professional work here next season, after several years of study and singing in Europe.

The following is from the Springfield press:

Carlos Salzedo, who came first, is a harpist of exceptional quality, and his capital performance of the well known "Bourree" from one of the violin suites by Bach and of a less familiar and very charming set of variations by Handel inspired wonder as to why harpists so generally neglect this field of eighteenth century music, in which the plucked tone of the harp so effectively takes the place of the harpsichord. This was one of the most delightful numbers of the program, and had a cordial encore.—Springfield (Mass.) Daily Republican, March 16, 1914.

Mr. Salzedo is one of the best harpists to be found anywhere, and it was a distinct pleasure to hear his playing last night. He produces tones of exquisite pureness and clarity, and the arpeggios are remarkable for their evenness. The harpist opened the program with Bach's ever delightful "Bourree" and Handel's theme and variations. The technical difficulties of the latter number were mastered with apparent ease, and the distinction which characterized Mr. Salzedo's playing throughout the evening was noticeable in his first group. The nocturne, which he composed himself, was a beautiful encore. . . . Mr. Salzedo played a selection of Irish songs and Saint-Saens' extremely difficult fantasia. This latter was undoubtedly the player's best performance.—Springfield (Mass.) Union, March 16, 1914. (Advertisement.)

## ALBERT SPALDING GIVES A RECITAL IN LONDON.

American Violinist Heard in Superbly Played  
Program at Bechstein Hall—Marguerite  
Melville's Concert—Holbrooke's  
Subscription Series.

5 Portland Place,  
London, England, March 6, 1914.

It is nearly two years since Albert Spalding, the distinguished American violinist, was heard in London. During this period he has been touring the principal cities in Europe and meeting with unqualified success. He has broadened greatly in his art since last heard here, and at his recital at Bechstein Hall, March 2, he won many new admirers, as well as justifying the belief in him of his many admirers of old. He opened his program with sonata in D, Corelli; accompanied at the piano by André Benoist. This very lovely sonata was played with the greatest of perfection in technic as well as interpretation. The whole reading was characterized by grace and exquisite finish. Mr. Spalding has unequivocally taken his place among the few violinists possessing the virtuoso bow arm, if one may so term it. He draws the long, resonant, sustained tone which gives a certain nobility to this order of bowing, and to whatever one does who is gifted in possessing it. Again was this demonstrated in the Bach unaccompanied suite in E. The big, broad tone dominated, not that the artist is lacking in ability to voice tonal nuance; on the contrary, there is perhaps no violinist before the public today who possesses greater finesse in this particular respect. But the broad authoritative bowing and sustained tone gave just the right character to the work and made of it a number that one would greatly like to hear again.

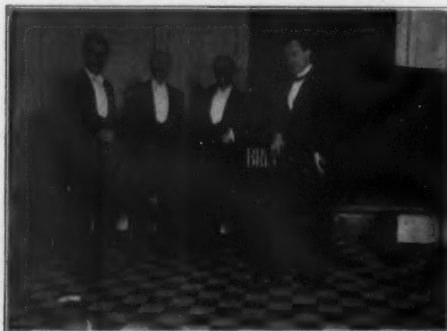
A fantasia de concert by Rimsky-Korsakoff proved to be a very brilliant number, built around some Russian themes and it was played with feeling as well as great brio by the artist and his accompanist. Among the concluding numbers was the lovely "Havanaise," Saint-Saëns, which Mr. Spalding interpreted with skill and delicacy. And as an encore number at the close of the concert, the violinist played a composition of his own of fascinating

rhythm and syncopation, built around some Southern American airs. It is a very attractive work both for violin and for the accompanying piano.

Mr. Spalding also played his own arrangement for violin and piano of the Paganini "La Campanella," which is quite worthy a permanent place among modern arrangements for violin. Mr. Spalding will shortly leave England for a tour of South America, which will cover a period of nearly two years.

### MARGUERITE MELVILLE'S CONCERT.

Marguerite Melville, pianist, gave a joint recital with Siegfried Martini, soprano, at Bechstein Hall, February



PLAYERS HEARD AT HOLBROOKE CONCERT.  
Right to left: Josef Holbrooke, Charles Draper, clarinetist;  
John Saunders, violinist; Herbert Withers, cellist.

28, when she opened the program with the Bach-d'Albert organ prelude and fugue in D major. In this number, Miss Melville gave the keynote of her evening's work, which was that of a fine tone, a remarkable poise, and a masculine energy and power possessed by few women pianists in like degree. She gave full value to the breath of phrasing necessary in the Bach-d'Albert work, and this, combined with the clarity of her passage playing, made of the work one of the most interesting numbers heard in recital in many a day. Later, the young pianist played the Schumann "Scenes of Childhood," bringing out the charm of fancy dominating the cycle, and the poetic note of thought that gives so delicate a suggestion to the entire group of pieces. The pianist's capacity for nuance of color was here delightfully shown in the presentment she gave of the various moods. Rarely is the cycle heard in so unaffected, so naively simple a mood as that in which it was presented by Miss Melville.

Between those two piano numbers, Mme. Martini sang recitative and aria "Del mio core" from Haydn's "Orfeo



WAGNER AND LISZT.  
(Published by Breitkopf & Härtel, Berlin.)

e Euridice," and a group of two Italian and two French songs. Mme. Martini is a very conscientious artist and one whose voice is particularly well placed and under control. She sang with taste and good understanding her various numbers.

In the second part of the program Miss Melville played the lovely Chopin ballade in F with deep musical feeling and dramatic outline of phrase. A delightful little number was Cyril Scott's "Lotus Land," which received much applause, also Humoresque, op. 20, No. 1, by Max Reger, proved to be a well constructed pianistic number and played as it was by Miss Melville with a delicious sense of its mood and rhythm, it also was greatly applauded by the audience. Moszkowski's concerto in G flat brought to a close Miss Melville's portion of the program. It displayed the great fineness of the pianist's purely technical qualifications and she was compelled to respond with an encore. The concert throughout was of particularly ar-

tistic merit and proved the worth of both pianist and singer.

### HOLBROOKE'S FIRST SUBSCRIPTION CONCERT.

At the Arts Centre, February 27, Josef Holbrooke gave the first in his series of four subscription concerts. The program opened with Mr. Holbrooke's quintet for clarinet and strings. It is a work that has been heard before and is one of great attraction. It opens with a fine maestoso movement; the second movement is a set of ten variations on an original theme, and the finale, molto giocoso presto, endeavors (to quote from the composer's own notes) to give the lie to the legend, now famous, of the "graveyard school" of young composers who are supposed to exist only in England. And it does. It is a right good, healthy and joyous finale, and it was presented with fire and fervor by the quintet of players—Charles Draper, clarinet; John Saunders, first violin; Charles Woodhouse, second violin; Lionel Tertis, viola, and Herbert Withers, cellist.

Other interesting works on the program were some songs by Elgar, Norman O'Neil, Delius and Holbrooke, sung by Jean Watterston. There were some well written piano solos by Edward Mitchell. As Mr. Holbrooke said in his program notes, "These four light pieces, I think, are worthy of consideration because we possess so little of such music. With the exception of Cyril Scott, who is very happy in this medium, there are few who succeed in being original, and the sonata type is still rarer, since the fine effort by Benjamin Dale."

Mr. Holbrooke's piano quartet was also programmed. The second concert will be given the end of March, when the program again will be constructed of English works and two "first performances." EVELYN KAESMANN.

## CHARLESTON TONAL DOINGS.

Charleston, S. C., March 3, 1914.

An organization which has done much for the advancement of music in Charleston, is the Wednesday Morning Club, originally a ladies quartet, but six years ago enlarged to a chorus of twenty selected voices.

The club was organized and is still directed by Mrs. James Simons, the leading musical spirit of our city, who, by her high ideals, her unselfish and untiring devotion to the advancement of musical art, has brought the singing of the club up to a high standard of excellence.

Not satisfied with the stock choruses for ladies' voices, by dint of much research, the club has now a repertoire absolutely unique among organizations of its kind, including the standard classical compositions of pioneer writers, many selections from the romantic period, arrangements of many famous ballads and ante-bellum songs, and also the ultra modern writings of Debussy, Tchaikowsky, Rachmaninoff, Rimsky-Korsakow, etc.

It is an amateur organization, appearing in public only for charity, or church entertainments. There are no fees and no dues.

### CHARLESTON'S TALENTED BARITONE.

A rising young artist who is bound to have a career, in fact has already entered into it, is Paul S. Roper. He is remarkably talented; his voice is a high baritone with a range of two and one-third octaves, clear and vibrant, and he sings an A flat with perfect ease.

His talent for analyzing and reading at sight is most extraordinary.

He has been preparing for the concert platform, where he is sure to meet with success, for nature has most generously endowed him. Already his repertoire includes "The Messiah," "Creation," "Elijah," "St. Paul," "Stabat Mater," "Seven Last Words," "Redemption," "Ninth Symphony," and many smaller works.

### MUSICAL NOTES.

Mrs. J. A. Montelius, Jr., of Piper City, Ill., has been spending a part of the winter in Charleston, occupying some of her spare time in fitting herself for a position as organist, which she will assume in her home city when she returns. She is a musical enthusiast and highly gifted.

The Musical Art Club opened its season February 10, with a production of Cowen's "St. John's Eve." It was a meritorious effort, reflecting credit on all concerned. The services of Elsa Bargman, soprano; Mrs. Blocky, contralto; Howard J. Kerns, tenor, and Charles Matthew, bass, were enlisted. Howard Kerns, the Norfolk tenor, is fast making friends in Charleston, and his services are much in demand. The next choral work to be presented by the Art Club is Gade's "Crusaders." M. Z.

### Hulsmann Trio Concerts Begin Friday.

The Hulsmann Trio (piano and voice) begin the series of three concerts this Friday, March 27, at 8:15 p. m., at Carnegie Chamber Music Hall, New York, the program consisting of piano solos by the juvenile pianists, Helen and Constance Hulsmann, and songs by Mme. Hulsmann. The second concert occurs Saturday, March 28, at 3 p. m., and the third on Sunday, March 29, at 3 o'clock, all in the same hall.

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### Eleanore Cochran Engaged at Dantzig.

The director of the Dantzig Municipal Opera, one of the important provincial stages of Germany, has engaged Eleanore Cochran for the next two seasons. He pre-



ELEANORE COCHRAN.

dicts a brilliant future for her because of her beautiful voice and great dramatic ability.

Miss Cochran is a Pennsylvania girl and is a pupil of King Clark, of Berlin.

### A Tribute to Wolle.

In the Christian Science Monitor, published at Boston, Mass., issue of January 13, 1914, the Bethlehem, Pa., correspondent writes as follows, under the heading "Bethlehem People Nearly All Given to Music":

"Although rapidly becoming known as a great business and educational center, through its steel industry and Lehigh University, this quaint old town retains to a marked degree many of its early characteristics, notably its serious appreciation of music.

"As early as the close of the eighteenth century, the Moravians, adhering to their traditional use of Bach and his school in their services, cultivated choral singing and maintained a Philharmonic Society, the first inception of it being known as the Collegium Musicum, of which many old manuscripts are preserved in the church archives. Their performance was listened to in what is now used as the German Chapel.

"Here in 1811 Haydn's 'Creation' had its first rendition in the United States, and later the old Choral Society gave 'The Messiah,' 'The Seasons' and other works. Here also came celebrities like Minnie Hauk, Remenyi, Gottschalk; and later the Kneisel Quartet helped to vary the repertoire.

"In 1885, J. Fred Wolle, whose development was an expression of the Moravian musical atmosphere, was elected organist of the Moravian church. His conscientious work with Reinberger in Munich crystallized into an exclusive attention to Bach, and in 1888 a Bach chorus appeared, having not only the name, but the determined purpose to interpret only the works of the Leipzig master of fugue.

"They sang the entire 'Passion According to St. John' for the first time in the United States in 1888, following it in 1892 with 'St. Matthew's Passion,' and in 1894 with the 'Christmas Oratorio.' In the meantime the society was reorganized on a more solid basis, and the name Bach Choir was adopted, the aim being to bring out in successive works the great composer's impression of the work of Jesus and of its effect on humanity.

"The aim of performing the B minor mass was finally attained in 1900. The press was enthusiastic in its praise

of the rendition, insisting it was truly a Bach festival, which idea helped the director to carry out his purpose. A three days' Bach festival was given in May, 1901. Lighted by flaring torches from the church steeple, the trombones sounded their old settings of the eighteenth century chorals as a signal for the performance, while old candelabra and sconces in unfamiliar luster illumined the way into the quaint old Moravian church.

"In 1903 the Bach festival was extended to six days, and in December, 1904, three days were given to Advent and seasonable music, followed, in 1905, by two performances of three days each.

"That year, however, the director accepted a call to the chair of music at the University of California, but the work had become deeply planted in the affections of music lovers, and other churches opened their doors for choral performances, among which Coleridge-Taylor's 'Hiawatha' deserves special mention.

"The sequel of the Bach Choir was a chorus that interpreted Mendelssohn's 'St. Paul' and other works at the Packer Memorial Church.

"At this period a symphony orchestra was made possible by Charles M. Schwab, and was under the direction of Andrew Weingartner. Many great artists, including Bonci, Sembrich and Alda, have been soloists at its concerts. Under the same management the Bethlehem Steel Company band has developed into a thoroughly modern institution of high class.

"In 1911, Dr. Wolle returned, collecting around him all his former associates ready to support their former task, the glorification of Bach's musical works, so the seventh

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festival was given in the spring of 1912, adding a number of works to the list, and the eighth festival in May, 1913, in the Memorial Chapel in Lehigh University Park, a setting eminently picturesque and peaceful, where the unwonted chords of the trombones sound strangely fascinating, compelling the imagination backward through the years into the atmosphere of unfamiliar modes of musical expression.

"An unusual feature of these festivals is the cooperation of the audience, who are expected to join in the inserted chorals. Only those who have participated know the peculiar effect that is produced in this way. It is as indescribable as the impression received when the stillness of a beautiful Sunday morning in Bethlehem is broken by the unexpected notes of the trombones, which still announce the events of the day.

"Bethlehem as a musical center seems to be the natural outcome of years of faithful culture unbroken by outside influences, and having a peculiar flavor of its own which is most attractive because it is indigenous and unintentional; so much so that all outsiders are impressed by the almost universal knowledge of music prevailing in the quaint little town, and its serious interpretation by the people in general."

### Kroeger Lenten Recitals.

Ernest R. Kroeger gave Lenten piano recitals at Music Art Hall, St. Louis, Mo., on Tuesday evenings, March 3 and 10.

The first recital comprised works of Beethoven, as fol-

lows: Sonata in F minor, op. 2, No. 1; sonata in D minor, op. 31, No. 2; sonata in A major, op. 101.

Chopin preludes made up the second program, as given below: Agitato, C major, op. 28, No. 1; lento, A minor, op. 28, No. 2; vivace, G minor, op. 28, No. 3; largo, E minor, op. 28, No. 4; allegro molto, D major, op. 28, No. 5; lento assai, B minor, op. 28, No. 6; andantino, A major, op. 28, No. 7; molto agitato, F sharp minor, op. 28, No. 8; largo, E major, op. 28, No. 9; allegro molto, C sharp minor, op. 28, No. 10; vivace, B major, op. 28, No. 11; presto, G sharp minor, op. 28, No. 12; lento, F sharp major, op. 28, No. 13; allegro, E flat minor, op. 28, No. 14; sostenuto, D flat major, op. 28, No. 15; presto con fuoco, B flat minor, op. 28, No. 16; allegretto, A flat major, op. 28, No. 17; allegro molto, F minor, op. 28, No. 18; vivace, E flat major, op. 28, No. 19; largo, C minor, op. 28, No. 20; cantabile, B flat major, op. 28, No. 21; molto agitato, G minor, op. 28, No. 22; moderato, F major, op. 28, No. 23; allegro appassionata, D minor, op. 28, No. 24; sostenuto, C sharp minor, op. 45.

### Marcella Craft as Mimi.

It was in 1909, shortly after Marcella Craft, the American soprano, had become one of the prima donnas of the Royal Bavarian Opera at Munich, that she appeared there for the first time as Mimi in "La Boheme." Now the system of fire protection at Munich provides, among other things, for a fireman stationed on each side of the stage just inside the proscenium arch. The arrangement is such in the fourth act of "Boheme" that the fireman on the stage right can see from his station, both into the scene itself and behind the wings as well. The writer of this was at that time one of the solo repetitors at Munich, and that evening, curious to see Miss Craft's first appearance in the role, was standing next to the fireman. As the final scene went on and Mimi grew weaker and weaker, the fireman pulled out his handkerchief. First he began to mop furtively at his cheeks, but then, his feelings overpowering him, he took off his helmet and as Mimi died he was with perfect frankness wiping away the big tears which coursed down his cheeks and nose.

One can readily understand a sympathetic person out in the audience moved to tears when the last scene of "Boheme" is well played, but the fireman, standing as he was within ten or fifteen feet of the actors and able to see the "wheels going 'round'" behind the scene as well, certainly paid a very genuine tribute to Miss Craft's unex-



MARCELLA CRAFT AS MIMI.

celled ability as a singer and actress in this role. This has, perhaps, all the appearance of a good "press agent" story, but its absolute truth is vouched for by

H. O. O.

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**CHICAGO ORCHESTRA AND THE PEOPLE.**  
 An Interesting Article by Felix Borowski in the Chicago Record Herald.

It is a somewhat strange circumstance that in a city of over 2,000,000 inhabitants there should have been, as there has been in Chicago, so little opportunity for the people to enjoy symphonic music performed by a first class orchestra and offered at a price within the reach of those to whom a dollar means a great deal.

This season will be remarkable at least for the beginning of an experiment in the direction of providing such music—an experiment which will be begun at the end of this month by the Chicago Symphony Orchestra, acting in co-operation with the City Club of Chicago and the Civic Music Association. It is proposed to offer three concerts—they will be given February 26, March 26 and April 23—whose programs will contain music that is good, but not so abstruse that it will be likely to bore those listeners who have yet to learn the beauty that is to be found in symphonies or fugues.

#### THE PATRONS OF THE FUTURE.

There are thousands of people in Chicago who, having heard of the orchestra directed so admirably by Mr. Stock, have never heard its art. It is easy to account for this misfortune. The regular concerts of the organization are expensive. Its clientele is not drawn from those sections of the community whose members toil hard that they may eat. It does not solicit the admiration of the people who, carrying in their souls a love for music, have only newly planted their feet upon the path which is lined by the monuments of art set up by the great masters of tone.

It is easy for the fastidious members of audiences which listen the the music provided by Mr. Stock for their delectation on Friday afternoons and Saturday evenings to feel a species of pitying contempt for their fellows who thrill to the "Spring Song" of Felix Mendelssohn. Yet it is not long ago since Theodore Thomas provided his Friday and Saturday programs with artistic pabulum whose taste was sweet and whose quality was very light. It was for no audience drawn from the working class that Mr. Thomas played the "Pizzicato" polka of Delibes, the "Sphären Klänge waltz" by Strauss, the "Largo" by Handel, the ballet music from "Robert le Diable," the intermezzo from "Cavalleria Rusticana," the "Leaping Marionettes" and other frothy offerings.

#### OTHER TASTES.

The public which listened to these things and which found them good has now taken its worship to other gods—gods that are austere, and whose faces are set with the determination to accept the adoration only of the elect. But there are multitudes who have ears to hear and souls to love the music that is filled with lilting rhythms, with tune that is light as well as good. Why should not some provision be made for them? After all, they will be the elect of another generation; their tastes are in the making.

It must be believed that the Orchestral Association has done well to adopt this new policy of carrying its art to other patrons than those which for the last twenty-three years have availed themselves of the music of the Chicago Orchestra. A public institution, the orchestra owes something to the community as a whole. Mr. Stock and his players will work incalculable benefits to a great many people to whom music, as Horace once said, "is the sweet solace of labor," and, casting their bread upon the waters, they shall find it after many days.

Now, as it is quite clear that the departure which has been brought about by the Chicago Orchestra demands no apology and no defense, it remains to see what chances of success the scheme will have.

#### THE OPPORTUNITY.

It has been decided to give the concerts in Orchestra Hall and to charge a sum of 15 cents for admission to the gallery, 25 and 50 cents for the balcony, and 50 and 75 cents for accommodations on the main floor. These are moderate prices. Hundreds of people who have never heard the orchestra before will hear it now. Students who have bewailed the costliness of Mr. Stock's music, as it has been purveyed at the regular concerts of the orchestra, will beat their breasts no longer. True, it is unlikely that Bruckner's symphonies will be performed for their edification, but much is to be learned from the works which will be set forth.

Whether the new concerts will form the most practical way to reach the masses can be decided only after the experiment has been made. Orchestra Hall is a long distance from the districts in which live vast numbers of people who should be—and probably will be—interested in the extension of the orchestra's usefulness. To reach them, the tickets for the concerts will be put on sale in stores in their own districts, in the settlement houses and in institutions of a similar character. It will therefore be a matter of no great difficulty to obtain entrance to the concerts, but it will be more arduous for the tired workingman to betake himself to town and, after the concert

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is over, to betake himself home again. Possibly the future outcome of the experiment will consist of an attempt to carry the orchestra and its music to the outlying districts. If this is done the concerts will surely be supplementary to those which, it is to be hoped, will become a permanent feature of the season's music in Orchestra Hall.

#### A COMPARISON.

There can be no doubt that there is room in Chicago for such performances as Mr. Stock will offer there. In course of time it is probable that the number of concerts will be increased as the patronage of them increases. They will offer to this community that which the promenade concerts offer to the art loving public of London. There the concerts which are given by the Queen's Hall Orchestra, conducted by Sir Henry J. Wood, will enter upon their twentieth season next August.

These entertainments are given every night, but they are almost invariably packed. The prices of admission are much the same as those which the management of the Chicago Symphony Orchestra propose to charge for their performances, but so far as the minimum charge is concerned the local organization is more favorable to the public, for the minimum price in London is 1 shilling (25 cents) and here it will be 15 cents.

Popular concerts of the best music played by the finest orchestral artists and directed by a conductor of universal fame are not a novelty to Chicago. As long ago as 1877 Theodore Thomas opened those performances at the old Exposition Building on the lake front, which continued until the summer of 1890. They were more informal than the concerts which will be offered in Orchestra Hall. The building was huge—it was two blocks long—and those who came to drink in the music with the greatest comfort to themselves sat in wooden chairs upon the rough flooring which faced the orchestra. Those who wanted to promenade could do that in the center of the building, and there was accommodation for those who, in the German manner, cared to eat and drink and listen, too.

#### ART AND REFRESHMENTS.

A program of the series of 1886 discloses the interesting circumstance that so far as refreshments are concerned the price of living has not shot up so very high in the course of twenty-eight years. Chicken salad cost Mr. Thomas' patrons 40 cents in 1886, and those who were content with the mild excitement of assorted cakes or ice cream were charged 10 cents for the one and 15 for the other. But these are details interesting only in the archeological sense. The music was the thing, and Mr. Thomas' music accomplished for the people so much that was fine and worthy that it is certain the Chicago Symphony Orchestra would not be where it is today had it not been for that long period of education which its founder began nearly forty years ago.

This education Mr. Stock's popular performances will carry on. They will draft recruits into the ranks of those who make the existence of the orchestra possible. They will delight, but they will teach as well. No music lover can afford to slight the opportunities which they will bring, for those opportunities are fraught with golden joys.

#### Von Ende School of Music Events.

Amelia von Ende gave the last of four lectures on the Correlation of Art at the Von Ende School headquarters, in New York, on March 17, the evening being devoted to consideration of Romain Roland, poet, scholar and author of "Jean Christophe." Interested audiences have listened to the lectures, in each of which music also has been performed by various artists, or artist-pupils of the school. March 13, Harold Micklin gave a violin recital, assisted by Otilie Schillig, pupil of Adrienne Remenyi. The remarkable playing of this young violin genius is mentioned (in this issue) in the Juvenile Assembly Concert notice under New York Brevities; and Miss Schillig's singing is ever enjoyable.

Pupils of A. R. Parsons shared the program of the March 19 recital at the school. They were J. Stanley Hooper, Muriel Coulson, Aida Dolinsky, Raimundo Llada, Philip Feinne, Maurice Reddeman and Maximilian Kotlarski.

Last night, Tuesday, a reception was given by Mr. and Mrs. von Ende to Frieda Hempel, soprano of the Metropolitan Opera Company; and tonight, Wednesday, March 25, a violin recital will be given by Julius Friedman, pupil of Anton Witek, assisted by Cecile Heller, pupil of Mme. Remenyi.

Next Tuesday evening, March 31, the students in singing, piano and violin will give a concert. Thus six events of importance have been on the schedule of the Von Ende School within two weeks, and this gives some idea of the activity of the school in its several departments. The handsome rooms invariably are crowded on these occasions, betokening the interest of the public.

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The following excerpts are from the London and American Press on the Voice production of Miss Macbeth and her consummate art of singing



YEATMAN GRIFFITH

Born at Nankato, in Minnesota, twenty-two years ago, and for four years has studied singing under Yeatman Griffith in Italy, America and London. . . . In many years we have not heard a voice that has throughout its whole extent the same warmth of tone, the same astounding roundness, the same absolute accuracy of pitch, and the same beautiful quality from its lowest notes to its topmost heights, and we doubt if such a voice has been heard since Mme. Patti first appeared.—Daily Telegraph, May 30, 1913.

Possesses a voice of altogether uncommon beauty and remarkably developed technic.—Daily Mail, May 30, 1913.

All the subtleties of the prima donna's calling were voiced with an absence of effort, a purity of tone and a sense of style that were little short of startling.—Standard, May 30, 1913.

In all these Miss Macbeth phrased and sang with an assurance that was remarkable, while technically her performances were without fault.—Daily Express, May 30, 1913.

It has a good deal more body and warmth than is always associated with voices of this class, and she uses it already with the skill and assurance of an experienced artist. So much was made apparent at once by her singing of "Una voce," the runs and flourishes of which she touched off with delightful ease and finish of style. Admirably finished and well considered also was her phrasing. Evidently she has been very excellently trained.—Westminster Gazette, June 19, 1913.

But what is phenomenal is the roundness and purity of every note in all the registers. Moreover, the voice is extraordinarily flexible and sweet and full. It is used by Miss Macbeth without the slightest effort: she sings with the careless ease and certainty of a bird. . . . Miss Macbeth will make history. She was born at Nankato, in Minnesota, twenty-two years ago, and for four years has studied singing under Yeatman Griffith, in Italy, America and London.—Daily Citizen, June 14, 1913.

It was not only fresh and true and excellently phrased, but the voice itself has a depth of quality, and Miss Macbeth has a capacity for genuine musical expression which is very remarkable. . . . Her scales in unison with the strings at the end of "Martiens aller Arten" were evidence of perfection of her technic. She almost seemed to be "bowing" them with the violins.—The Times, June 14, 1913.

Miss Macbeth has a voice of flute-like purity, and, despite her youth, she knows how to use it. The tone is warm, full of admirable carrying power. Her song is grateful in its ease and astonishing in its flexibility. It performs the most trying feats of agility with a precision comparable only to that of the instrument which the voice, by its quality, most vividly suggests. The articulation in florid passages is remarkable.—Chicago Daily Tribune, January 15, 1914.

STUDIOS: Holland House, 143, Malda Vale, LONDON, ENGLAND

## "CACHAPRÈS" HAS A BARITONE INSTEAD OF A TENOR HERO

New Opera by Francis Casadesus Produced at Brussels—Performance Attended by Musical Courier Paris Representative.

Paris, March 10, 1914.

During a short visit to Brussels in February I heard there, at the Theatre Royal de la Monnaie, a new opera, "Cachaprès," a lyric drama in three acts (five scenes), book taken from "Un Mâle," a work of the well known Belgian poet, Camille Lemonnier, by the author himself and Henri Cain, music by Francis Casadesus. It was first produced there on February 2, and it is sure to be heard in Paris later, as it is one of the most important contributions to French operatic literature which has been produced in late years.

The book, except for a bit too much length and too little incident in the second scene, is excellent. The first scene of the first act, very short, is a delicious idyl of spring. It plays outside the farmhouse where lives Germaine, daughter of a well to do farmer, the principal woman's role of the piece, and depicts only her meeting with Cachaprès, the hero, a "man of the woods" and poacher. They fall in love with each other at sight and she promises to visit him in the woods. The second scene, at a country fair, introduced principally for color, could very well be spared. The sparse incidents are of little value, the one point illustrated, the enmity between Cachaprès and the gendarmes, not being of sufficient value to detain the action so long. The second act shows Cachaprès and Germaine in the forest, principally a long love duet. At the beginning of the third act, it is learned that Cachaprès has been wounded by the gendarmes. He sends Gadelette, a little wood waif, who cherishes a hopeless love for him, to summon Germaine to him in the forest, but she, afraid for her reputation, refuses to go. Cachaprès, infuriated at her cowardice and desertion, bursts into her home with murder in his heart. An intensely dramatic scene. Germaine again professes her love for him and he leaves her unscathed, to flee from the gendarmes, but is shot and fatally wounded by them. The last scene shows him dying in the forest, attended by the faithful Gadelette. A finely made, concise libretto, full of moving dramatic incident.

Francis Casadesus, the composer, was born at Paris in 1870. He is a brother to Henri and Marcel Casadesus, members of the Capet Quartet, perhaps the best known

French chamber music organization. He studied principally under Albert Lavignac at the Conservatoire National, and various orchestral works of his have been played in the principal concerts here. His best known work is the



FRANCIS CASADESUS, Composer of "Cachaprès."

incidental music to Charbonnel's drama, "Moissonneur," for chorus, solos, ballet and orchestra, and "Cachaprès" is his first venture into the field of opera. His music is very interesting and agreeable to hear. There are no set numbers, except the choruses, and constant use of leading motives. It is above all capitally illustrative of what is going on upon the stage. The idyllic spring morning feel-

ing of the first scene, the bustle, jollity and dancing of the second, the forest depths of the third, the poignant drama of the fourth and despairing resignation of the last have all been excellently embodied in music. It seems to have more intrinsic worth as music than any other of the newer French operas which I have heard, and at last we have in Cachaprès a baritone hero, instead of the eternal tenor. The instrumentation is excellent, barring an occasional tendency to overindulgence in the lower orchestral regions, where the voices are too close to each other to sound other than muddily.

The opera is published by Max Eschig, Paris. This house is certainly to be congratulated on the perspicacity which picked two of the principal Paris successes of the last two years, Lazzari's "La Lepreuse" and Charpentier's "Julien." "Cachaprès" promises to be a work of at least equal worth. H. O. O.

## Mildred Potter Wins Chicago Approval.

Mildred Potter, contralto, with the Chicago Apollo Club, in Elgar's "Music Makers," called forth the following favorable comment from the Chicago daily papers:

The several solos for contralto display his technic as effectively as anything else in the work. Also they display the voice to fine advantage. They were beautifully sung by Mildred Potter, of New York, whose voice has quality as well as power, and whose art includes a fine regard for the beauties of the English language in song.—The Chicago Tribune, February 24, 1914.

Mildred Potter sang the solos last night in a highly satisfactory manner, and showed a marked progress in her style of delivery. Her high notes are particularly well placed and they are not only remarkably brilliant, but possess a lovely quality of tone. Miss Potter's enunciation of the text was particularly enjoyable, and the refinement of her method was also in evidence.—The Daily News, February 24, 1914.

Miss Potter handles difficult part admirably, and won unqualified respect for the fashion of her singing of this part. Miss Potter found this a most grateful role, and her tone made admirable effect of many phrases.—The Inter-Ocean, February 24, 1914.

Miss Potter's voice is rich and her style authoritative.—The Chicago Record-Herald, February 24, 1914.

There is a contralto solo of melodic beauty, which was sung by Mildred Potter with admirable vocal quality and with clear diction.—Chicago Examiner, February 24, 1914.

Mildred Potter sang the contralto aria in the "Music Makers" with fine appreciation of the meaning, and with full, solid tones.—The Evening Post, February 24, 1914.



**Lima O'Brien's Success.**

Lima O'Brien has appeared all over the country as accompanist on the tour of Rudolf Ganz and Riccardo Martin. She has also played accompaniments for many leading singers. Miss O'Brien is a resident of St. Paul, Minn., where she won her first success. J. McClure Bellows, in the Pioneer Press of recent date, wrote of her:

At the piano, Miss O'Brien gave the contralto an intelligent and sympathetic support.

Lima O'Brien's accompaniments added greatly to the success of the affair, and she is deserving of great credit for the really great



LIMA O'BRIEN AT LAKE LOUISE, CANADA.

task of mastering a program of such heavy requirements.—St. Paul Pioneer Press.

Lima O'Brien played the accompaniments with judgment and good taste.—San Francisco Examiner.

Mr. Martin was accompanied by Lima O'Brien, of St. Paul, Minn., who played in a sympathetic, artistic manner.—Portland, Ore., Spectator.

Miss O'Brien was a pupil of Katharine Hoffman and Coenraad V. Bos. (Advertisement.)

**Muratore Continues Boston Success.**

Lucien Muratore appeared, with much success, at the memorial performance of Bizet's "Carmen," Maria Gay in the title role and Felix Weingartner at the conductor's desk.

A few Boston press tributes follow:

Mr. Muratore's impersonation of Don Jose has admirable qualities, vocally and dramatically. He was loudly applauded for his singing of the romance in the second act, but this was by no means the commanding feature of his performance. This romance is not a dramatic aria and it demands a more delicate treatment. But Mr. Muratore was a soldierly figure and he acted and sang with a fervor that as a rule was artistically controlled.—Boston Herald, March 14, 1914.

Mr. Muratore's Don Jose remains the finest interpretation of the role which has been seen for the last fifteen years in this city. It has been described in detail before this.—Boston Post, March 14, 1914.

Muratore's Don Jose is a superb characterization, and vocally unexcelled.—Boston American, March 14, 1914.

Mr. Muratore was in prime vocal condition and invested the music of the part with virility and sincerity. He was an ardent lover. As an instance of excellent vocalism the aria "La fleur que tu m'avais jetée" must be noted. Throughout the performance he sang and acted with dramatic fervor. His bearing was always that of a soldier. Many estimable tenors have been seen in this role whose carriage would indicate slight knowledge of matters military. In this respect Mr. Muratore is to be commended.—Boston Daily Advertiser, March 14, 1914.

The greatest interest in the performance last night centered in Mr. Weingartner's conducting. It was the first time Boston opera-goers have had the opportunity to witness a presentation of "Carmen" under his direction. With the exception of Mr. Danges the cast was a familiar one. It was due to the excellent singing and acting of Mme. Gay and Mr. Muratore and the masterly conduct-

ing of Mr. Weingartner that the performance was spirited and memorable.—Boston Record, March 14, 1914.

Mr. Muratore received generous applause for the leading tenor aria and looked the soldier lover. It is refreshing to have a finished performer whose physique as well as voice meets requirements.—Boston Evening Traveler, March 14, 1914. (Advertisement.)

**ROME ENJOYS BONCI.**

Distinguished Tenor Heard in Opera—Unique Marionette Performances.

Rome, Italy, March 1, 1914.

Never has Bonci been heard in better form than at his debut here in "Ballo in Maschera." He is engaged for five extra performances, and the five performances will unquestionably be five unbounded triumphs. Bonci's voice seems to have gained in volume and expressiveness. His rendering of the whole part was absolutely artistic, showing himself to be a most versatile artist. He sang and interpreted the famous "E scherzo de follia" with a delightful ease and spirit which so convinced the public that demands for encores were heard on all sides. They were, however, not accorded. His phrases in the love duet and the death scene were absolutely convincing in their sincerity.

The ovation accorded Bonci was imposing. It was too bad that the cast was absolutely poor. The Argentine soprano Juanita Capella's voice would be of a good quality if she did not strain and squeeze it so much; that

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the high notes especially are shrill and the low notes hollow. The claque tried to applaud, but was soon silenced, except in the prayer, which she unexpectedly sang rather well. The less said of the singing of the Page, the better; the baritone has a good voice and good intentions, but is unripe. The chorus was unsatisfactory and the orchestra noisy. Why these modern directors will not understand that these operas were not written for an orchestra of 100 players is an enigma! They are perhaps afraid their fame would be lessened with the diminished sonority! Meanwhile, the singers are sacrificed, as these operas are written for the voices, unlike the Wagner operas, in which the orchestra is the principal thing. I remember Mancinelli, during the season of 1911, conducting "Sonnambula" and "Don Pasquale" with 120 musicians in the orchestra; it was ludicrous! Nobody could tell him so, and nobody had the courage in the daily papers to call attention to the fact.

Bonci has been asked to sing "Rigoletto" in April, which will be a gala performance in honor of the foreigners in Rome, to be under the patronage of their Majesties, the King and the Queen. Bonci, though, will not accept before he knows who his companions are to be. Although he is the star, he does not believe in being badly surrounded.

**MARIONETTES THAT SING.**

The pretty Sala Verdi has been converted into a theatre for children, where marionettes play and sing "La Serva Padrona," by Pergolesi, to the accompaniment of a small orchestra. The music is given behind the scenes; this consists of a very good light soprano, Evelina Levi, and an excellent baritone, who sing the music beautifully to orchestral accompaniment. The performance always

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ends with the farce "Punch and Judy," to the great enjoyment of the children and for that matter to the enjoyment also of the adults. D. P.

**Leo Braun's Students' Recital.**

Leo Braun, one of New York's most successful vocal and repertoire instructors, has given a series of Thursday afternoon students' recitals at his studio, which proved extremely interesting. Among those who participated were Frances van Veen, Ida Edith Goldberg, Isabelle Wright, Dr. Max Marshark and Lawrence Blondheim, who distinguished themselves by their singing, as well as



LEO BRAUN.

interpretation, and showed the remarkable influence their master has exerted over them.

Many of Mr. Braun's pupils are now filling important positions in New York's grand and comic operas, as well as in churches and on the concert platform.

**Lionel Robsarte's Young Professionals.**

Mario Escheveria, who has been coaching with Lionel Robsarte, sailed last week for Havana, where she has a return engagement in opera. Ralph Errolle, following his successful season as one of the leading tenors of the Chicago Grand Opera Company, left last week for the Pacific Coast, where he is to fill a contract of eighteen weeks with an Italian grand opera company. Another young pupil of Mr. Robsarte, Aurora Meden, following a fine success singing operatic arias in Boston, now is booking (through Keith & Proctor) "The Girl with the Golden Voice." The Robsarte students are all busy, and their teacher is having the heaviest season since his return to the United States, following his residence in Paris as Trabadello's assistant.

The grand opera, "The Love of Three Kings," has a tragic ending. Haven't read the plot, but suspect that the other fellow had three aces.—Newark, N. J., Star.

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### Julia Culp a Great Favorite.

Julia Culp, the celebrated German lieder singer, is the recipient of many laudatory criticisms following her recent appearances in Philadelphia, Boston and New York. The appended paragraphs are culled from the press of these three cities mentioned above:

The assisting artist was Julia Culp, who is known to the musical public as a singer of quite unusual gifts. She has a beautiful voice, contralto in quality and mezzo soprano in range, which she employs with a cultivated intelligence and the most consummate skill.

Her delivery of Monteverdi's aria, "Il Lamento d'Arianna," was quite in the grand manner and nothing more exquisite is imaginable than her rendering of Schubert's "Die Post" or of Brahms' "Wienlied." The sentiment of these things was communicated with a moving eloquence and a keenly appreciative good taste. Had encores been permitted the audience would certainly have insisted upon more.—Philadelphia Inquirer, February 28, 1914.

The soloist of yesterday's concert, Julia Culp, regarded by many as the world's leading lieder singer, is unquestionably a wonderfully skillful artist. Miss Culp represents that type of singer which is distinguished for use of mental as well as vocal power. She has a "big" voice, with an extended range. As an interpreter, Miss Culp is more than satisfying. She gives to each song just the proper amount of individuality.—Philadelphia Public Ledger, February 28, 1914.

Julia Culp first sang the "Lament of Arianna," from Monteverdi's opera of the sixteenth century. It is a little out of her style, but it was given with splendid voice and expression. She was heard at her best, however, in three songs by Schubert and two by Brahms.—Philadelphia Press, February 28, 1914.

Julia Culp's two contributions toward the fine array of music included the aria, "Il Lamento d'Arianna," of Monteverdi, and a suite of songs by Brahms, Coenraad V. Bos accompanying her in the latter.

In both the operatic selection and the wondrously beautiful measures of the tender Brahms songs, Mme. Culp was heard to excellent advantage, her clear enunciation and the tonal beauty of her voice being brought out with fine effect by the selections.—Evening Times, Philadelphia, Pa., February 28, 1914.

Julia Culp, the German lieder singer, made her first appearance with the Philadelphia Orchestra yesterday afternoon as the soloist of an extremely attractive program.

Mme. Culp is a remarkable artist. Her voice is notable for the wonderful power and resonance of her tones, over which she has absolute control and a mezzo voice that is used with rare refinement and sympathy. In her first number yesterday, the aria, "Il Lamento d'Arianna," from the old opera of Claudio Monteverdi, she showed her splendid resources as a dramatic singer. It was in the group of songs by Schubert and Brahms, which composed her second number, that she justified all that has been said of her as one of the finest lieder singers in the world. Some of her higher tones rang out with bell-like clarity, and at times she produced notes that sounded as if they might have emanated from a magnificent pipe organ, and anything more exquisite than her singing of Brahms' "Wienlied" ("Now to all a good night, with roses bedight") is scarcely to be imagined. Nor did the other songs, "Im Abendroth," "Die Post" and "Du bist die Ruh," by Schubert, and "Der Schmied," Brahms, fail to charm. The audience, in fact, sat as under a spell, and no soloist to appear with the orchestra this season has won more enthusiastic applause. Miss Culp is a young woman of statuesque appearance and an attractiveness of manner that adds to the effectiveness of her art.—Evening Bulletin, Philadelphia, February 28, 1914.

The aria, "Il Lamento d'Arianna," of Monteverdi, was sung with consummate taste and feeling by Julia Culp, who was to return later in the concert for a renewed triumph.

The high point of the audience's enjoyment was reached with the reappearance of Miss Culp in a group of songs by Schubert and Brahms. "Die Post" gave full scope to the rhythmic and emotional spell, while in "Du bist die Ruh" the singer sounded the full depth of this lovely lyric.

In the following songs of Brahms she reached the heights of interpretation. Glorious was the clang of rhythm in "Der Schmied," with an entrancing contrast of a sudden intimate whisper. And finally the beloved "Cradle Song" was sung most tenderly and movingly with a subtle comprehension of every word and note. With a singer like Julia Culp the stress is somehow all on the song and not at all on the voice, full and sweet as it is. It is a new art, in its way, or at least a new step in advance in the tonal art.—Evening Telegraph, Philadelphia, February 28, 1914.

Julia Culp gave a recital at Jordan Hall yesterday afternoon. Coenraad V. Bos was the accompanist.

A large audience was enthusiastic over the beauty of Mme. Culp's voice, her admirable singing, her exquisite and finished art as an interpreter. The singer is an ever welcome apparition in Boston.

The four songs by Carpenter were of great beauty, effectively written for the voice, of profound and subtle emotional significance. They are forceful, poetic, decidedly modern in spirit. These songs depend much upon interpretation, upon the ability of the singer to establish and maintain the composer's mood. As was to be expected, Mme. Culp sang them with exquisite delicacy, true poetic significance and quiet intensity.

She displayed intelligence and finesse in her performance of the old French songs.

The singer was emotionally eloquent throughout the afternoon as well as technically at her best, nor could she be justly reproached for too deliberately calculating her effect. Repeatedly recalled, she was generous in adding to the program.—Boston Herald, March 6, 1914.

Julia Culp gave another recital at Jordan Hall yesterday afternoon. It is good to see that this illuminating interpreter of lieder, recognized for the many sterling qualities of her art, qualities that every student of the use of the voice, and through it of that more vital accomplishment—the expression of emotional thought, should ponder with all diligence. . . . Coenraad V. Bos was the accompanist.

Mme. Culp's first group was from Schubert. She sang four songs by Carpenter and a group of old French songs, arranged by Weckert, an intelligent and admirable German singer. The final group was from Hugo Wolf.—Boston Globe, March 6, 1914.

Julia Culp gave the first of her two "Intimate Song Recitals" yesterday afternoon in the Little Theatre before an audience that

included several distinguished artists, among others, Frances Ahls, wife of Giulio Gatti-Casazza, general manager of the Metropolitan Opera House; Hermann Weil, the German baritone, and Alfred Hertz, Wagnerian conductor.

The numerous admirers of the famous Dutch singer may well rejoice that she is offering them an opportunity of enjoying her art at close range. Her voice, her personality, her style, enable her to carry an impressive message even in so large an auditorium as that of Carnegie Hall. In a smaller room, however, a closer bond of sympathy is established between interpreter and listener.—New York Press, March 7, 1914.

With all the wealth of piano and violin recitals which have flooded this city this season, bringing with them a large percentage of the world's great performers, there has been a dearth of song recitals of the first order. Julia Culp seems to have taken advantage of this situation, and yesterday she was heard for the third time in recital in the Little Theatre. No concert singer has appeared so often here as she has this season in recital and as soloist with orchestral concerts.

The program commenced with a group of Schubert songs, including "Der Jüngling und der Tod," "Die Post," "An die Nachtigall," "Die Forelle" and "Du liebst mich nicht." She has charmed her hearers in the Schumann group, which followed. In such songs as "Die Kartenlegerin," Mme. Culp is considered unequalled. "Wer machte dich so krank?" "Alte Leute," "Der Nussbaum," "Du bist wie eine Blume" and "Lied eines Schmiedes" were sung with exquisite effect.—New York Herald, March 7, 1914.

Julia Culp, the Dutch lieder singer, gave a "First Intimate Song Recital," as the program styled it, yesterday afternoon in the Little Theatre. She was assisted by Coenraad V. Bos as accompanist and pianist.

The program was well adapted in selection and it was evidently planned to be in accord with the one as announced for a similar recital which is to be given by Mme. Culp later. It contained two sets of songs of Schumann and Mozart's sonata for piano in C major and six songs by Schubert. . . . The appreciation of Mme. Culp's beautiful singing of these songs was warmly manifested by her listeners, and she could have granted many repetitions had she chosen to disturb the artistic unity of the program. Some of the songs especially liked were Schubert's "An die Nachtigall" and "Du liebst mich nicht" and Schumann's "Der Nussbaum." They were delivered, as was each song she sang, with great beauty of voice, exquisite tonal tinting and a wealth of poetic sentiment.—New York Sun, March 7, 1914.

Mme. Culp gave what was announced as an "intimate" song recital at the Little Theatre yesterday afternoon. She not only gave added proof of her wonderful vocal powers, but also demonstrated her adaptability to surroundings.

The vocal program was limited to lieder by Schumann and Schubert. . . . The audience was large, fashionable and very liberal in its applause.—New York American, March 7, 1914.

The "Intimate Song Recital" which Julia Culp gave yesterday afternoon in the Little Theatre afforded a keen pleasure to a considerable number of her admirers. Such surroundings, while they impose a severe test of the finer qualities of the singer, give a keener pleasure when the test is so successfully met as it was in her case. Her program was made up entirely of songs by Schubert and Schumann, many of which she has sung before here. She was in admirable voice and more than usually in the vein. She has rarely sung with such an intensity of passion and fervor as in Schubert's song, "Du liebst mich nicht" and "Der Jüngling und der Tod." Neither has been much sung by lieder singers; the latter offers a striking parallel with the much more familiar "Tod und das Mädchen."—New York Times, March 7, 1914.

Julia Culp, whose recitals at Carnegie Hall have been among the greatest musical events of this season, gave a program of the highest order yesterday afternoon at the Little Theatre, with Coenraad V. Bos at the piano. Mme. Culp, whose art is great in Carnegie Hall, is still more interesting in the intimacy of the delightful little auditorium where her offerings came as a great lesson and as an infinite delight. She divided Schubert into two groups, singing one series of songs at the opening and one at the close of her program, which included a group of Schumann's most exquisite songs.—Evening Mail, March 7, 1914.

The advantage of hearing so finished a singer as Julia Culp in a smaller auditorium than Carnegie Hall was enjoyed yesterday afternoon by a group of music lovers in the Little Theatre. Mme. Culp devoted herself to songs by Schubert and Schumann, which she interpreted with her usual fine art, aided by Coenraad V. Bos.—New York Evening Post, March 7, 1914. (Advertisement.)

The train bandits near Birmingham, Ala., "whistled as they robbed." A contented yeomanry that labors with a song in its heart is the mainstay of national greatness.—St. Louis Post-Dispatch.

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## MUSIC OF THE WEEK.

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Sat. 28th. Eve. Boston Symphony. Symphony Hall.  
Sun. 29th. Aft. Clara Butt and Kennerley Rumford. Symphony Hall.

### NEW YORK.

Wed. 25th. Noon Moritz E. Schwarz. Trinity Church.  
" " Aft. T. Tertius Noble.  
St. Thomas' P. E. Church.  
Wed. 25th. Eve. Julius Friedman. Von Ende School.  
" " " Francis Macmillan. Carnegie Hall.  
" " " Musicians' Club. Aeolian Hall.  
" " Eve. Julius Friedman. Von Ende School.  
" " " Hans Kronold.  
Carnegie Chamber Music Hall.  
Thurs. 26th. Aft. Max Heinrich. Aeolian Hall.  
" " Eve. Philharmonic. Carnegie Hall.  
Fri. 27th. Aft. Philharmonic. Carnegie Hall.  
" " Eve. Hulsmann Trio.  
Carnegie Chamber Music Hall.  
Fri. 27th. Eve. Hans Kronold.  
Carnegie Chamber Music Hall.  
Sat. 28th. Aft. Hulsmann Trio.  
Carnegie Chamber Music Hall.  
" " " Musicians' Club. Carnegie Hall.  
Sat. 28th. Aft. Hans Kronold.  
Carnegie Chamber Music Hall.  
" " Eve. Oratorio Society. Carnegie Hall.  
Sat. 28th. Eve. Song recital, Anna Stevenson.  
Washington Heights Baptist Church.  
Sun. 29th. Aft. Hulsmann Trio.  
Carnegie Chamber Music Hall.  
" " " People's Symphony. Carnegie Hall.  
Sun. 29th. Aft. Hans Kronold.  
Carnegie Chamber Music Hall.  
Sun. 29th. Eve. Century Opera Concert.  
" " Eve. John McCormack. Brooklyn Academy.  
Mon. 30th. Eve. Schumann-Heink. Brooklyn Academy.  
Tues. 31st. Aft. Butt-Rumford. Carnegie Hall.  
" " Eve. Schola Cantorum. Carnegie Hall.

APRIL  
Wed. 1st. Noon Moritz E. Schwarz. Trinity Church.  
" " Aft. T. Tertius Noble.  
St. Thomas' P. E. Church.  
Wed. 1st. Eve. Butt-Rumford. Brooklyn Academy.

### NEWARK, N. J.

APRIL  
Wed. 1st. Eve. Reinald Werrenrath and Clarence Adler. Wallace Hall.

### Hulsmann Trio Concerts.

The program for the series of three trio concerts by the Hulsmanns, at Carnegie Chamber Music Hall, follows, the dates being Friday, March 27, 8.15 p. m.; Saturday, March 28, 3 p. m.; Sunday, March 29, 3 p. m.:

Prelude and fugue.....Bach  
Ecosseisen.....Bach  
Czardas.....MacDowell  
Moonshine.....MacDowell  
Elfenfantz.....MacDowell  
Helen Hulsmann.  
Waltz.....Dennée  
Invention No. 8.....Bach  
Gottlieb's Cake Walk.....Debussy  
Constanze Holman.  
Serenata.....Tosti  
Ninon.....Tosti  
Wiegenlied.....Schubert  
Marie Hulsmann.  
Preludes, Nos. 3, 18, 23.....Chopin  
Waltz, op. 69, No. 2.....Chopin  
Ecosseisen.....Chopin  
Berceuse.....Chopin  
Etude, op. 25, No. 6.....Chopin  
Helen Hulsmann.  
Legende.....Tischendorf  
Water Sprites.....Heller  
Auf der Wald-wiese.....Spanuth  
Constance Hulsmann.  
Wiegenlied.....Brahms  
Good-bye.....Tosti  
Marie Hulsmann.  
Cracovienne Fantaisie.....Paderewski  
Katrina's Waltz (from The Sleepy Hollow Suite).....Eastwood Lane  
Liebestraum No. 2.....Liszt  
Polichinelle.....Rachmaninoff  
Waltz Caprice.....Strauss-Tausig  
Helen Hulsmann.  
The Sweetest Flower That Blows.....Hawley  
Hulsmann Trio.

### Horatio Connell to Sing in Philadelphia.

Horatio Connell has been engaged by the Philadelphia Choral Society to sing the baritone role in the "New Life," by Wolf-Ferrari, on April 23 at the Academy of Music.

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NEW YORK, WEDNESDAY, MARCH 25, 1914.

No. 1774

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## IN MEMORIAM.

Marc A. Blumenberg.

A year has passed since Marc A. Blumenberg laid down his pen and joined the silent hosts of the vast majority to whom a thousand years are but one day and all eternity a single night.

Insignificant as a year or any other space of time may be to him, these past twelve months are long enough for those who are still in the arena to feel how great a place the fallen chieftain filled in the affection of those who wage under his banner their bloodless but unending battle for the rights of music.

We can pay no higher tribute to the master mind of Marc A. Blumenberg than to say that his enterprises were too firmly established to be disturbed in the least by his demise. He was too modest to allow us to write of him as we now write, and had he been alive this eulogy would never have been printed in his MUSICAL COURIER. But when we remember what he accomplished and how he died in the day of victory we recall a famous soldier. When in the final charge at Waterloo the officers and men begged Wellington not to expose himself so recklessly to the enemy's fire he answered: "We have won the battle; my life is of no account now."

Marc A. Blumenberg died knowing he had won and that his work would live.

And he was right; his work still lives. But where are the kind words, the play of humor, the wisdom, the encouragement and counsel he was ever ready to bestow on his associates? Gone; forever gone—except from the memory of those who knew him as a friend. And every revolution of the clock hand measures off an hour's span less of life for those who keep his memory green. We, too, who most remember him will soon be numbered "with yesterday's seven thousand years."

How many of us, though, will be remembered by our companions when we leave the light and pass into the night? But thinking in this wise will do no good. It is only work accomplished that rears an enduring monument. And it is the work accomplished by Marc A. Blumenberg which will lengthen out his reputation far beyond the years of those who remember him. Here let us put on record a typical remark of his which has not before been printed.

When some one praised the monument to Shakespeare in Leicester Square, London, he replied: "The monument is fine; but Shakespeare's words engraved upon it are much finer: 'There is no darkness but ignorance.'"

Such was the man—a torch bearer who dispelled the darkness of much ignorance in his day.

Tor Aulin, one of the best known of contemporaneous Swedish composers, passed away at Stockholm on March 21 at the age of forty-seven. Tor Aulin wrote three violin concertos, one of which, the C minor, has been played all over Europe. He also has written some smaller works for the violin, as well as other compositions. He was himself a capable violinist, and was concertmaster of the Opera at Stockholm. He studied the violin under Emil Sauter.

Milton and Sargent Aborn, directors of the Century Opera Company, New York, have announced a season of twenty weeks, for next season, beginning Monday evening, September 14, with Thursday and Saturday matinees each week. The Thursday matinees are to be given at the popular prices, taking the place of the present season Wednesday matinees. Two operas will be presented on alternate days every two weeks, and the public will know who is to sing. This takes the place of alternating the artists, the custom of the present season. It is announced that attention will be given to the upbuilding and developing of the local organization. The

company will visit Philadelphia, Chicago and Boston after its twenty weeks' engagement here. It is also announced that the Dippel Opera Comique Company will be a guest at the Century Opera House, when the Century Opera Company goes to Philadelphia, Chicago and Boston on February 1, 1915. The season of opera comique will be under the direction of Andreas Dippel.

From the MUSICAL COURIER's Paris office comes the information that Titto Ricordi was in the French capital recently endeavoring to patch up a compromise whereby the Opera-Comique authorities would permit him to allow the Boston Opera Company to play the Puccini operas during its coming Paris season at the Theatre des Champs Elysees. The result of the negotiations has not been announced, so presumably no agreement favorable to Signor Ricordi's wishes was arrived at.

Sergei Kussewitzky has invited Arthur M. Abell, the MUSICAL COURIER Berlin representative, and Mrs. Abell to accompany him and his orchestra on his grand concert tour of the Volga next month. This will be Mr. Abell's first visit to Russia, and he will send in to the MUSICAL COURIER interesting accounts of his unique tour, which will take him to St. Petersburg, Moscow, Jaroslav, Ribinsk, Kasroma, Nijini Novogorod, Kasau, Simbirsk, Samara, Sisran, Saratow, Zarizin and Astrakan, on the Caspian Sea. The Volga tour will be made in a special steamer, which Kussewitzky has chartered for the purpose.

The final concerts of the New York Philharmonic Orchestra this season will be given in Carnegie Hall on Thursday evening, March 26, and Friday afternoon, March 27, with an all Wagner program, as follows: Overture "Flying Dutchman," Siegfried's Rhine Journey from "Götterdämmerung," prelude and liedestod from "Tristan und Isolde," prelude, "Die Meistersinger," "Good Friday Spell" from "Parsifal," overture "Rienzi," "Siegfried Idyll," prelude to Act III "Lohengrin," "Ride of the Valkyries." After these two concerts, the orchestra, under Josef Stransky's leadership, will make a brief tour of the Middle West before disbanding for the summer.

Seattle's orchestra is maintaining itself bravely. Regarding the latest concert, the Seattle Town Crier says: "The climax of the brilliant series of Philharmonic Orchestra concerts was undoubtedly reached last Saturday night at the Metropolitan when Conductor John M. Spargur and his men were heard in conjunction with Clarence Whitehill, the famous baritone. Mr. Whitehill scored a tremendous success. The orchestra played in by far the best form exhibited this season. The performance of the "Rienzi" overture, which opened the program, being especially brilliant. The Liszt symphonic poem was given with an appreciation of its finer details and the "L'Arlesienne" suite was also finished and artistic in every detail.

Andreas Dippel announces that he has secured for his opera comique company the producing rights for the United States and Canada of an operetta called "The Swallow," which Puccini is now writing. The librettist is Dr. Willner, who wrote the book of "The Dollar Princess," "Gypsy Love," and other recent operettas. According to Mr. Dippel, the work will be produced first at the Carl Theatre, Vienna, and will be given here shortly after its European premiere. Mr. Dippel states that he has also purchased the music publishing rights for America, which will enable him to publish all the operettas he produces or control their publication, a practice much in vogue in Europe, but not customary in this country.



# MUSIC IN CLEVELAND AND BUFFALO.

Lake Cities Visited by the Editor of the Musical Courier and Found to Be Richer in Tonal Promise Than in Actual Local Artistic Achievement.

MARCH 21, 1914.

With all its wealth, large population and commercial progressiveness, the city of Buffalo is singularly deficient in internal musical activity and local accomplishment. So much was this the case, that I cut down to a few hours an intended visit of several days and traveled westward in search of more fertile musical fields.

Buffalo considers itself a musical city, and one of its tonal inhabitants was much surprised to hear that I did not agree with him in that estimate.

"Has Buffalo a symphony orchestra of forty-five players or more?" I asked.

"No."

"Has Buffalo a thoroughly equipped conservatory of music?"

"No."

"Has Buffalo a musicians' club?"

"No."

"Has Buffalo a resident teacher, player, singer or composer whose reputation is national or international?"

"John Lund, the conductor, used to live here."

"Where is he now?"

"In New York. Arthur Hartmann spent a winter here, too."

"Where is he now?"

"In Paris."

"Who gives concerts here?"



THE AUDITORIUM, BUFFALO, N. Y.

"Ah, I am glad you asked, because it enables me to prove to you that Buffalo is a musical city. Aside from all the fine attractions we have already enjoyed here this winter, the current fortnight will bring us the Cincinnati Orchestra, Alma Gluck, Mischa Elman, Ysaye, Dr. William C. Carl and other great artists."

"In what way do their Buffalo visits prove it to be a musical city?"

"Because it shows that there is a demand here for good music and that much money is spent to supply it."

"Is the musical rank of a community measured by the amount of money it pays for artists? On that basis, then, you would consider a place which engages Paderewski, Schumann-Heink, Ysaye, Tetrassini—Ruffo and Melba—Kubelik, all of them at high prices, more musical than a town which hears Julia Culp, Carl Flesch, Evan Williams, Mr. and Mrs. Thomas J. Kelly, of Omaha; Frederick Preston Search, Christine Miller, Maud Powell, Willard C. Flint, Franz Egenieff, etc., for lesser fees than the other group."

"But we have local music too. We have good teachers, good church choirs, good organists, good singing societies."

"In other words, the same equipment as all American cities, large and small, even those which do not pride themselves on being 'musical' and do not spend large sums for visiting artists and orchestras."

"Some of our local musicians are the Carbone sisters, Julius Lange—and by the way, Mr. Lange has an orchestra of twenty pieces, and—"

"So many?"

"He also is the conductor of the Buffalo Orpheus and gives lecture-recitals and teaches. George Bagnall is a pianist, organist and pedagogue. Other musicians are Ina Grodzinsky, Mr. and Mrs. Frank Davidson, Seth Clark, Adam Gruetner and Cora Taylor, the MUSICAL COURIER correspondent here. Buffalo thinks a great deal of her, as she writes also for the Times and is supervisor of music in the public schools. Another worker in that field is Arthur Abbott, who has formed public school choruses and a young people's orchestra. He uses the Victor apparatus for demonstration and is a thoroughly progressive musical educator. Mrs. Mai Davis Smith is Buffalo's enterprising manager. She is bringing the Cincinnati Orchestra here. The Twentieth Century Club engages the best of the artists—"

"Outside artists?"

"Yes."

"What would happen if Mrs. Smith and the Twentieth Century Club announced that they would bring no more outside artists to Buffalo—or let us say, that they would bring only American artists and for the rest, use local talent?"

"I don't know."

"Do you think that Mrs. Smith, the club, and Buffalo would survive?"

"Yes, but musically this would be a very uninteresting city."

"We are talking in a circle and seem to be back at the starting point. Buffalo does not believe, then, in the musical independence of America?"

"Not to the extent of listening to American artists exclusively."

"What does Buffalo do to show that it believes even partially in American musical independence?"

"Why—er—I'm not sure—I don't know."

"Do you personally believe in it?"

"Of course."

"How much do you spend per season for concerts?"

"About twenty dollars."

"Will you pledge yourself to subscribe the twenty dollars next season to a course of concerts to be given here by American artists performing American compositions?"

"But then I could not go to the other concerts."

"You mean the ones by the visiting foreign artists?"

"Ye-es."

"Well, what of it?"

"I think I ought to hear everything I possibly can that is good."

"What kind of American musical independence do you call yours? Verbal, theoretical, surface, or imaginary?"

"It's a good thing, though, and some day we ought to have it."

"I am delighted at your insight. Will you come and have a drink?"

"Thanks. I know a good place near here."

The good place turned out to be the Hofbräu. My musically independent friend did not order sarsaparilla, birch beer, lemon soda or any other American beverage. He drank two Seidels of foaming, dark brown Würzburger.

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There is musical hope, however, for Buffalo, as the band at the Hofbräu played "Dixie" and no one applauded.

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It was a pleasure before leaving Buffalo to go through the fine music and piano store of Denton, Cottier & Daniels. From the last named member of the firm it was learned that the establishment has been in business since 1827 and that he has been in it for forty years. Mr. Daniels showed me the new process of cleaning and renovating old pianos with the vacuum treatment. He showed me, too, how the wooden cases of ancient Chickering square pianos are made into library tables with drawers and ornamental glass knobs. No finer piece of antique furniture can be imagined. Now the secret is out of where the old square piano cases go. Like the whereabouts of dead mules, the square piano question long was a mystery in the land.

## Cleveland's Possibilities.

Cleveland struck me as a city of wonderful musical possibilities, an opinion based on talks with per-



ALBRIGHT ART GALLERY, BUFFALO, N. Y.

sons who are doing things there in the tone world, and on a study of the truly marvelous commercial development of the city and its pulsing energy, as exemplified in its newest building and business accomplishments. The atmosphere of Cleveland is exhilarating, its "one tone," as Schumann would have said, is the hum of progress, and the glow in the face of every speaker I encountered was that of ambition. The city seems ripe for local musical manifestation of an impressive and lasting kind whose first signs are apparent on every hand to the close observer of such matters. What they are will be discussed in the next issue of the MUSICAL COURIER, for at the present writing the visit is not yet concluded and this budget must be sent on its way, owing to the tyranny of press regulations.

Before it goes, however, mention is in order that Raymond O'Neil, critic and musical editor of the Cleveland Leader, was kind enough to ask me for an expression of opinion on the subject of the possibility of a permanent guaranteed Cleveland Orchestra, whose absence I deplored even with a due sense of appreciation for the importance of the present Municipal Orchestra, led by Christiaan Timmer. Mr. O'Neil and several other gentlemen lunched with J. Albert Riker, Eastern representative of the MUSICAL COURIER, and myself, and the remarks

were then made which appeared in the Cleveland (Ohio) Leader of March 22, as follows:

### FOR A SYMPHONY ORCHESTRA.

Leonard Liebling Has Good Laugh and Incidentally Explains How Cleveland Could Save \$15,000 a Year by Maintaining a Good Musical Organization.

BY RAYMOND O'NEIL.

Leonard Liebling, thanks to heaven, got at least one good laugh out of his visit to Cleveland this last week.

Now, it must be understood to begin with that Mr. Liebling is one who is not at all lightly moved to bursts of laughter. His risibilities are aristocratic in their propensities and spurn coldly the proletarian class of joke. Only the sublimely ridiculous or the outrageously foolish can move him.

True enough, he is a humorist in his own right. He is the author or composer, or both, of "Variations," which for its wit, humor, information and whimsicality has been the most widely read column of music in the United States for a term of years growing somewhat too long for Mr. Liebling to look back upon with any great degree of comfort.

But, because of or in spite of this, he is normally a serious man. As the editor-in-chief of the MUSICAL COURIER he has to be. As one who has traveled the length and breadth of this land and discovered its musical secrets he can't help being.

While he was in town he went to a performance of a comedy with music and sat through three long acts without a hint of a smile changing the calm, sad placidity of his eye, even when the head comedian fell to the floor and was fallen upon by two other comedians.

So it is to be seen that if Mr. Liebling got a good laugh out of Cleveland it was because there was something good to laugh about.

It was like this. Mr. Liebling was dining at his hotel with a Clevelander who was smoking a quarter cigar with great relish and peace of mind. The quarter cigar, it goes without saying, precludes the possibility of the Clevelanders being a musician. He was a business man.

"No," the business man was saying as he rolled the cigar comfortably between his lips, "Cleveland doesn't need a permanent symphony orchestra, because we hear concerts by all the other orchestras in the country."

And then Mr. Liebling laughed. He laughed so

long that the business man twisted his cigar uncomfortably between his lips.

"Whadde you mean by your laughing?" asked the business man.

"You must excuse me," said Mr. Liebling, coming back to his serious expression gradually, "but I really couldn't help it. Oh, no, Cleveland doesn't need a permanent orchestra," he continued still chuckling. "I'll tell you why it doesn't need one."

"If you had a permanent orchestra here it would be an awful bother to your hotels, to your banks, your places of amusement and to your stores. Why, it would be a fearful bother."

"Just how do you mean?" said the business man, wrinkling up his forehead.

"I mean this," continued Mr. Liebling. "You are a business man and I am going to talk to you from a business standpoint. I mean that if you had a permanent orchestra here that, instead of \$15,000 being taken out of your city every year by visiting orchestras, that that \$15,000, with more to it, would remain right here in town."

"Your hotels would have more guests. People would come in from the suburbs and from towns like Oberlin and Painesville to hear the music your orchestra would make. They would patronize your hotels and restaurants and theatres. They would buy music in your music stores and books in your book stores. They would patronize your big department stores, your milliners, haberdashers and shoe stores."

"Now most of the outside orchestras that come here either depart immediately after the concert or early the next morning. Other business men like yourself turn over many hundreds of dollars to these people and they do not spend a cent of it in your city. If the oboe player needs a collar or necktie he does not go into your store to buy it, but waits until he gets to his own city."

"If your business men of Cleveland got together and subscribed \$15,000 toward the support of an orchestra here nearly every cent of that amount would be spent in your stores. You can depend upon this, that if ever a musician has money he does not bury it at night in his back yard, but spends it with a prodigality that shows his artistry."

"Now here is another thing. You tell me that you don't need an orchestra because you hear concerts by visiting orchestras. I don't deny at all that these concerts have great worth and that they are a fine thing for the city. And I have every respect

in the world for the woman who is responsible for them."

"But while it is of undeniable advantage to hear such orchestras as the Boston and Chicago and others, it would be of still greater advantage to the music growth of the city to hear them after Clevelanders have had a thorough course of symphonic training by their own orchestra."

"Here is another angle of the matter, this time from the musician's standpoint: The orchestra on tour, even the best orchestra, arranges a display program for the towns big and little that are on its visiting list. The conductors have certain hobbies they like to ride, "Les Preludes" of Liszt, for instance, and they put them on the program whether the town in question is ready for or wishes to hear them or not. The traveling orchestra plays the same program over and over again in each city it visits, and, as rehearsals are very seldom called on the road, both players and conductors get stale."

"But here is the real value of an orchestra's tour that will appeal to you as a business man. Each tour the orchestra makes permits it to take in money. It lessens the cost to the guarantors in the orchestra's home city. The Cincinnati orchestra plays in Cleveland Thursday night. The money that it takes away from Cleveland will enable it to give four more concerts in Cincinnati. Now, what proportionate benefit is Cleveland getting out of the money it turns over to these visiting orchestras? If you and other business men of Cleveland subscribed enough money for a Cleveland orchestra, that orchestra could go to Cincinnati and Minneapolis and bring back enough money to considerably lighten the cost of its season."

"Now, again, you heard here the other night an orchestra from Minneapolis. Before you heard of that orchestra I'll wager anything that when Minneapolis was mentioned to you you thought immediately of flour and lumber and of pine trees. But now when you hear Minneapolis mentioned you think of her orchestra. And it is the same way in all the cities that the Minneapolis orchestra has visited. That orchestra has put Minneapolis on the map of culture. An orchestra would do the same thing for Cleveland, and when your orchestra came to New York and played New Yorkers ever after would think of something more than coal and iron whenever Cleveland was mentioned. There is no greater advertiser possible for a city than an orchestra."

"Actually, the East ought to be ashamed of itself in the matter of orchestras. The East looks upon the West in a patronizing manner and thinks it is immensely superior artistically and ethically. Cleveland, Buffalo, Pittsburgh are all without symphony orchestras. When you talk to the East about it the East says, 'Oh, well, the West is different; its conditions are different.' You bet it is different! 'Why not now,' is the motto of the West, and when it gets busy on an idea like a symphony orchestra it goes ahead and doesn't rest until the idea is an actuality."

"Here is another way to look at the thing. Consider the atmosphere that an orchestra in Cleveland would create. This matter of atmosphere is so obvious that even a business man like you who doesn't profess to be a musician can figure it out. If you have an orchestra here it is going to bring to the city more teachers of the violin, cello and other instruments. Because of the greater interest in music aroused by the orchestra there will be more pupils to support these teachers. From your orchestra will be formed duos, trios, quartets and other small combinations. The reports of the orchestra's plans and progress in the papers will be another means of arousing interest in music."

"Consider Chicago and its Symphony Orchestra for a moment. That orchestra is directly responsible for the large and prosperous music schools of that city. There is one school there that has 4,000



BALLROOM OF HOTEL STATLER.  
Where musical Cleveland hears many concerts.



pupils. The orchestra and the schools bring a great influx of students to the city. The students live in Chicago, they buy their clothes there, they buy their pianos, violins and other musical instruments there. If Cleveland had an orchestra it would make this city a musical center and pupils would come here from many miles around and bring a great amount of money into the city.

"You may say that you business men don't want a symphony orchestra because it is not self-supporting. But don't you help support any number of things that are not of themselves self-supporting. The value of an art museum is understood in nearly every city or hamlet. But are art museums self-supporting? They are not even if you charge admission. Then, if you help support art museums and libraries, why not symphony orchestras? Music is a living art and is much nearer to the people than either painting or sculpture.

"All music springs from the poorer classes. If you examine the history of music you will find out that Beethoven, Schumann, Schubert, Haydn, Mozart, Bach and many others all came from the proletariat—from the fields or the workshops. Aristocrats do not provide music for the world. History shows that they only support it. And that is why Cleveland should have a local orchestra which will give popular concerts at low prices.

"Our only hope for music in America lies with the masses. The stimulus they get in hearing the best in music leads them from the poorer sort to an appreciation of the finer kind, and in time to interpretation and creation.

"The whole question does not admit of a single argument against it. The value of an orchestra here has been demonstrated and proved in Europe for the last hundred years. Do you ever hear of an orchestra once founded in a French or German city being disrupted? Decidedly not! Once an orchestra is started it is kept up permanently.

"As a matter of fact, Mr. Business Man, the whole question of an orchestra for Cleveland is simply a business proposition, strange as this may seem. It will be an investment for you that will pay extraordinarily great dividends."

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Next week's issue will contain the traveling experiences from Cleveland, Pittsburgh, Detroit and Toronto.

LEONARD LIEBLING.

### "SEND OFF" FOR BOSTON ARTISTS.

When the steamer Lapland sails from Boston next Sunday noon, March 29, bearing the members of the Boston Opera Company on their way to invade Europe, a remarkable assemblage of business men, public officials and others interested in the boom Boston movement will be on hand to give these enterprising Bostonians a hearty send off. Ex-Mayor Fitzgerald is one of the most active member organizers and he has been appointed a member of the committee in charge by both the City Club and the Massachusetts Real Estate Exchange.

The Boston Chamber of Commerce also has endorsed the send off, and the Chamber of Commerce News is urging every member who can possibly do so to attend the sailing.

The members of the City Club are requested by Civic Secretary Winship to meet at the clubhouse and go to East Boston in a body, joined by the Real Estate Exchange. The Boston Press Club will also be on hand, President Connolly promising that the entire membership will turn out. Several Italian societies will also assist.

Governor Walsh has declared his approval of the send off plans and declares that such amazing enterprise on the part of a Boston organization deserves official endorsement. The new chairman of Mayor Curley's industrial board, John N. Cole, will also take an active part in this celebration.

## PIANOS AND PIANOS.

(Evelyn Kaesmann, in the MUSICAL COURIER EXTRA.)

Portland Place,  
London, W., England, March 6, 1914.

How awful the piano must sound to the ears of Rutland Boughton when he can write such words about it as the following, which appeared in "T. P.'s Weekly" of March 6. Said Mr. Boughton:

Music as made in the average English home is the most appalling feature of the musical life of today. This is largely due to the domination of the piano. It is not merely that the best of pianos is a third-rate instrument from a point of view of color and expression, but to its predominance as a home instrument is due that poor sense of musical hearing of which we are just becoming aware.

Then Mr. Boughton launches into the piano tuners and says something about the desirability of their being all "gaoled"! Of course the very best piano ever made may be utterly ruined by a bad tuner, but that has nothing to do with the intrinsic musical or aesthetic value of the piano as a musical instrument. With the piano tuners out of the way, however, says Mr. Boughton:

Then in about two years' time, when every piano owner had begun to realize that all was not well with his instrument, he might be induced to try his own hand and ear at the game of putting it right. And then the modern ugly piano would gradually disappear, being modified in the direction of one of the earlier and more beautiful kinds of domestic keyed instruments. The spinet and harpsichord may be less convenient as a show place for Chinese vases and photographs of people we like best at a distance, but no one will deny that they are lovelier to look upon than that dreadful piece of furniture which ruins the best mentioned scheme of Beauty in the Home. And it is only prejudice, and the inborn English love of Quantity, which prevent us from realizing how much lovelier the ancient instruments are to hear.

Which all depends! Depends on the point of view, which in its turn is founded on knowledge, prejudice, or freedom from prejudice, temperament, and general cultivation. Few musicians desire, or even contemplate for a minute that the piano will ever return to any one of its former stages of development. Continuing, the writer says:

The ubiquity of the piano is responsible for the fact that chamber music has been sick nigh unto death; and the rowdy influence of the piano has spread even into the family of stringed instruments.

Surely, it is not necessary to discredit the piano to give value to the string quartet, which has its own individual status in the realm of art. However, the following lines are interesting:

Chamber music can never be truly enjoyed until we realize that it is the most exclusive form of the art.

Now, there you are! Just bring your reasoning powers into operation and you will enjoy chamber music! Just remember it is the "most exclusive," and you will know how to begin to enjoy it! Selah!

But to return to the piano, which is continually referred to in the above mentioned article in all the odiousness of comparison. Of course there are pianos and pianos, as well as the very human failing of unconsciously juggling standards, or confusing the sham with the real thing, though writers on musical subjects should not be subject to this elementary mind condition. If one does not hear the infinite variety of color in the piano, its subtle and fascinating one thousand and one nuances, then it is not the fault of the piano, as those who know, know. Said the late Marc A. Blumenberg in an article on "Pianos and Tone," "Tone is to people who cultivate music, or who believe they know something or everything of music or nothing about music, a non-debatable, non-soluble quantity. Only a very limited number of people who have studied tone can come to an agreement as to its qualities under the complex varieties of its inexhaustible manifestations. Tone is a subtlety. It cannot be explained; it is simply and simultaneously felt, and those who do not feel it can never be made to understand why they cannot feel it. If that could be explained to them then tone would not be subtle; it would be available."

The great thing is that there should be a standard of conception that each and every artist should

guard with jealous care and never allow himself or herself to be inveigled into compromising, belittling or sidestepping. Above all, every writer on music should be impregnable intrenched in his standards of values, allowing no compromise, no expediency, no power or pelf to violate. Personal likes and dislikes have nothing to do in the strict sense with standards of value. A man may much prefer chamber music to piano playing, and may disparage the one in favor of the other, but he can never disturb the equanimity of artistic values belonging to either. Standards of value based on judgment, which in turn is supported by the keen, intuitive critical sense of discrimination, is quite another thing, a faculty quite apart from mere like or dislike. That is the faculty the artist should seek and guard.

One would like to know which comes first—the virtuoso, the instrument and the composition, or the composition, the instrument and the virtuoso?

R. B. goes on to say:

The piano has had its powers developed to suffer the ferocity of the virtuoso.

History seems to prove something different; rather that the composition came first, and the instrument was developed to fit the composition and later the virtuoso was developed also to fit the composition. The piano is not a thing apart, it is not self-sufficing in itself; not even the mechanical player is that. Both are dependent upon the composition as a means to their very existence. They are the media for the expression of the musical thought contained in the composition. The piano is a means to an end, and the virtuoso is a means to an end, the only self-sufficing one is the creative one who created the composition. The great creative minds have written for the piano as it is, and also for its great possibilities, or for what it may become. And from Bach and his well-adjusted clavichord to Debussy's and Ravel's futuristic impressions the piano as a solo instrument has proved its capacity for tone color and expression, and been a means of inspiration to the galaxy of names of devotees who have worshipped at its shrine.

Under the title "Fatty Degeneration of the Fiddle," one finds the following choice reflection:

Once upon a time the fiddles were a delicately bred and aristocratic clan; today they are comparative vulgarians. But the modern fiddles with their shortened necks, full paunches and rough voices are as coarse as the family of a wealthy parvenu. The modern fiddle has had to play up to the piano.

Of course this refers only to the fiddles, not the fiddlers! And in mentioning the "family of viols," they are referred to as "instruments with a pedigree." Quite so, they are, but they are not the only ones. The piano has just as great an ancestry as the viol family. Both belong to the family of evolution, and it is very doubtful if either has as yet reached the final stage of ultimate perfection. As the literature of all musical instruments has ever been ahead of the instrument for which it was written, who shall say where it will end? Also, who has any logical, ethical, or esthetical right of knowledge to say whether one stage of development, or any one phase of musical utterance is better than all the rest? Going back to the subject of pedigree, and again quoting Marc A. Blumenberg, the following is the genealogical tree drawn up by him for the piano:

The monochord (ancient; single string); the helikon (four strings).

The clavichord (with a side note in the transfer from the organ culture to the clavier culture, fourteenth century).

Under this head, matters pertaining to the clavictherium, the clavicimbal, clavecin, harpsichord, early grand forms (Schrein's Kopf). Commenting on the above, the author says: "This would include the Ruckers of Antwerp—Franz 1576, Hans 1578, Andreas 1579, Anton 1581, down to 1636 and onward. Nearly all their output went to England. The Continent was very poor at that time (the period of religious wars) and Elizabeth's reign had made England prosperous. The Ruckers were the inventors of the clavicimbal with two manuals, the upper an octave higher; also a coupling device. Many of their instruments



were highly embellished, painted, made in art cases and of special designs to fit ladies' boudoirs. This was the period when Antwerp was an art center of the first importance and Spinoza, one of the greatest minds of the whole creation, was living. Elsevir was producing books in Antwerp which now bring hundreds of dollars a volume, if one can be found. Rubens and a galaxy of artists were exerting the most profound influences there; influences that have penetrated mental mankind ever since. The Ruckers stood in line with these forces. Then there was the Italian basis. Spinetus, a Venetian, born early in 1500, and Cristofori. The French Marius; and the German piano makers. The first German hammer action pianos were made by Gottfried Silbermann. He lived first in Freiburg, Saxony, but removed to Dresden. Then came Frederici of Gera. Then Spath of Ratisbon, Bavaria. Then Gottlieb Hubert of Ansbach. Then Hans Heyden, a Nuremberg fiddle maker. Then George Gleichmann of

Ilmenau. He was followed by Le Voirs of Paris—eldest name at Paris after Marius. Then a man in Berlin, Hohlfeld, made short grands, curious in shape; this was in 1754, after the impetus given in that town to music by Frederick the Great.

And there is much more interesting detail on the whole subject of pedigree and genesis, and with reference to the more modern development from the early eighteenth century down to a contemporary houses or families.

So it is a very silly observation for any writer to refer to the piano in any other terms than in those of full respect for its family, pedigree, and tradition. It has simply evolved as all worth while things do. To disparage as non-existent that which one may fail to recognize only betrays one's own limitations.

## ANCIENT AND MODERN AMERICAN MUSIC.

At the Boston Symphony Orchestra's concert in Carnegie Hall, New York, last Thursday evening, March 19, the American composer had the opportunity he and his friends have been clamoring for so long. He got a hearing—two of them were heard from.

We ought to feel a thrill of patriotic pride, but we really cannot confess to the thrill or the pride. We have always maintained that great works of art require no flag waving. The question is: Do these works add glory to the flag, or do they borrow their luster from it?

Beethoven is not played because he is German, nor is Shakespeare esteemed because he is English.

Let us descend from our pulpit, however, and examine from a less exalted station the two American works on last Thursday's program.

First of all came a symphony in F minor by G. W. Chadwick, composed twenty years ago, before the composer was forty years old. It can hardly be considered a representative work of the present G. W. Chadwick, for it is altogether devoid of individuality. However honest and solid the workmanship may be the saving grace of a personal note is sadly lacking. The fact that this symphony won the \$300 prize offered by the National Conservatory of Music in 1894 for the best native American symphony is enough to indicate the academic nature of the work. It is reminiscent of most of the great masters from Bach to Brahms, though Tchaikowsky and Brahms are favored most. The third movement is the freshest and most spontaneous section of the symphony. But every movement of the work suffers from a fragmentary style due to a lack of sequence in the musical thought. The overlapping of themes, and absence of balance between the various phrases of the themes make the music hard to follow. Unfortunately for the symphony, it has had too few performances for the public to become familiar with the subject matter of it. Such terse, close knit polyphony is difficult to follow and it is hardly surprising that the applause was languid and short lived.

Rubin Goldmark's "Samson," a tone poem, which received its first New York performance on this occasion, was more to the liking of the audience, if applause is a criterion. The score pays considerable homage to Tchaikowsky, but it is by no means slavishly Slavonic. Much orchestral technic is evidenced by the composer in a number of happy effects throughout the tone poem. In fact, it often occurred to us that some of our American composers get enough of their works performed to give them orchestral experience and solidity of orchestral technic. This new work, which was completed last summer, belongs to a class of composition called "Program" music. In it the composer portrays with more or less success—according to the imagination of the hearer—four scenes in the life of the Hebrew hero, Samson. Needless to say Delilah plays an important part in the tone poem, and the sensuous

beauty of the music representing her is easily distinguished from the rugged strength of the strong but injudicious warrior.

This work is a worthy and a welcome addition to the repertoire of concert orchestras. The fact that it was written in the United States does not add an iota to its value as a work of art. Let us add by way of epilogue, however—with apologies to Shakespeare's Rosalind—that "if it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes, and good" tone poems prove the more acceptable when they are American.

### THE PHILHARMONIC SEASON.

With the end of the present month, the New York Philharmonic Society will close its seventy-second season of activity in New York, and no one conversant with the excellent work done by the organization this winter can fail to recognize that the series of Philharmonic concerts given here and elsewhere during the season of 1913-1914 represent the highest standard and the finest actual result achieved by the venerable society in all its many years of existence.

José Stransky has proved himself to be a serious and able conductor and his range of programs reveals a comprehensive musical taste. As an orchestral drill master he has demonstrated his worth, aided by the unusually capable playing body under his command.

The Pulitzer donation of nearly \$1,000,000 practically has assured the permanency of New York's representative orchestra and music lovers here and all over the country hail that consummation with delight. It is to be hoped that other endowments and bequests will follow, to insure to the metropolis the possession of the Philharmonic Society for all time.

At the risk of appearing to be statistical we must mention that a full table of the compositions performed at the Philharmonic Concerts during the season of 1913-1914 reveals a Bach "Brandenburg" concerto, and a Bach-Albert arrangement; a Bargiel cello adagio; Beethoven's symphonies Nos. 3, 5, 6, 8, "Fidelio" and "Leonora," No. 3, overture, violin concerto and F major romance, and songs; Berlioz overtures "Roman Carnival" and "King Lear," an aria, and the "Fantastic" symphony; a Bizet aria and "L'Arlesienne" suite No. 1; Boccherini's minuet; Brahms symphony No. 2, variations on a Haydn theme, and two Hungarian dances; Bruch's violin concertos in G minor and D minor; Chadwick's "Euterpe" overture; Charpentier's "Impressions of Italy" and "Louise" aria; d'Albert's cello concerto; Debussy's "Faun" prelude; Delibes' "Sylvia" excerpts; Dukas' "Sorcerer's Apprentice"; Dvorák's "New World," Two Slavie dances, and rondo for cello; Gilbert's "A Comedy Overture on Negro Themes"; Glinka's "Kamarsinskaja"; Godard's "Oriental" symphony;

Goldmark's "Rustic Wedding," and "Spring" overture; Gretry-Mottl's ballet suite; Grieg's "Lyric Suite," "Peer Gynt" suite No. 1, two Norwegian dances, "Lento Funebre," and A minor concerto; Handel's concerto grosso, and "Largo"; Haydn's "Military" and "Surprise" symphonies; Humiston's "Southern Fantasy"; Lalo's "Le Roi d'Ys" overture and cello concerto; Liszt's "Dante," "Tasso," "Les Preludes," Rakoczy March, and first Hungarian rhapsody; Liszt-Seidl's Spanish rhapsody; Massenet's "Scenes Pittoresques," "Roma" aria, and "Manon" gavotte; Mendelssohn's "Fingal's Cave" overture, violin concerto, and selections from "A Midsummer Night's Dream"; Molique's andante from cello concerto; a Moszkowski Spanish dance; Mozart's "Figaro" overture, clarinet concerto in A, and arias; Nicolai's "Merry Wives" overture; Noren's "Kaleidoscope"; Offenbach's "Orpheus in Hades" overture and "Hoffmann's Tales" barcarolle; Popper's "Elfentanz" for cello; Rachmaninoff, song; Reger, "Ballet Suite"; Rimsky-Korsakoff, "Spanish Caprice," songs; Ropartz, "The Hunt of Prince Arthur," symphonic etude; Rossini, "William Tell" overture; Saint-Saëns' "Danse Macabre" aria, "Introduction and Rondo Capriccioso" for violin, piano concerto in C minor; Scharwenka, Polish national dance; Schubert, C major and B minor symphonies, "Rosamunde" excerpts, songs; Schumann, piano concerto, violin concerto, "Overture," Scherzo and finale, and E flat symphony; Smetana, "Vetava"; Johann Strauss, waltzes, and "Fledermaus" overture; Richard Strauss, "Death and Transfiguration," "Don Juan," "Heldenleben," "Festival Prelude," love scene from "Feuersnot"; Sullivan, selections from "Mikado"; Suppe's overture, "The Beautiful Galathea"; Thomas' "Mignon" overture; Tchaikowsky's "Manfred," symphonies Nos. 4, 5, 6, theme and variations from suite No. 3, op. 55, "Marche Slave," overture "1812," violin concerto, B flat minor piano concerto; Verdi's "O don fatale" aria; Wagner's overtures, preludes, and vocal and orchestral operatic excerpts; Weber's "Freischütz" and "Oberon" overtures.

Solo compositions performed with piano accompaniment were by Brahms, Beethoven, Coolidge, Fleck, Ingraham, Koechlin, La Forge, Liszt, Massenet, Moussorgsky, Pfitzner, Rickett, Rimsky-Korsakoff, Rubinstein, Saint-Saëns, Sarasate, Schubert-Wilhelmj, Secchi, R. Strauss, Wolf, Wolf-Ferrari. Unaccompanied (à capella choruses) were by Chadwick, Lang, Pierné; also negro folksongs.

The foregoing numbers were played at concerts given in New York, Boston, Holyoke, Mass., Brooklyn, Baltimore, Washington, Princeton, N. J. Northampton, Mass.; Elmira, N. Y.; Syracuse, N. Y.; Rochester, N. Y.; Jamestown, N. Y.; Poughkeepsie, N. Y.; Wilkes-Barre, Pa.; Detroit, Mich.; Cleveland, Ohio; Toronto, Canada.

For its seventy-third season, 1914-1915, the Philharmonic is planning its usual Carnegie Hall series of twelve Thursday evening, sixteen Friday afternoon and twelve Sunday afternoon concerts. Soloists already engaged are: Lucrezia Bori, Alma Gluck, Julia Culp, Pasquale Amato, Fritz Kreisler, Efreim Zimbalist, Ferruccio Busoni and Josef Lhevinne.

### JINGLING BELLS.

Harold Bauer's last number at his recital given in Aeolian Hall, New York, on Saturday afternoon last, was marred by the insistent ringing of a telephone (?) bell somewhere in the building. This disturbance was so annoying that Mr. Bauer finally left the piano and retired to the artists' room to have the disturbance stopped. He returned to the platform after a few minutes' absence and, waiting for the applause to quiet down, said: "Ladies and gentlemen—With your permission I will recommence the entire composition," which he did, and played it through to the end undisturbed with a success that is noted elsewhere in this issue.



## MUSIC AS SHE IS HANDLED.

In the New York daily newspapers of last Saturday there were touching obituaries of "Lena, the Piano Player," who was found dead in a hallway. She had been the ragtime pianist in an obscure East Side café. The passing of Bernhard Ziehn a few years ago in Chicago remained unnoticed in our local dailies and yet Ziehn had an international reputation as one of the great musical theorists.

The New York Herald of March 21 displayed this article conspicuously:

### PADEREWSKI KNOCKS OUT ROSEBUSH.

WITH PRECIOUS FINGERS HE PUTS AWAY BLOOMS THAT SCREENED HIS PIANO KEYBOARD.

With a right short arm jab, delivered in view of more than two thousand spectators, Paderewski last night planted his five \$20,000 a piece knuckles in the solar plexus of a thorny rose bush on the stage of the Brooklyn Academy of Music. The bush moved a little during an intermission in the concert, stood so its top screened the tawny haired musician's hands and the keyboard of the piano from the view of a part of the audience.

Paderewski lost .3164 of a square inch of epidermis of an estimated value of some thousands of dollars from the backs of his wonderful fingers when he corkscrewed his fist in the vitals of the thorny bush, which lost its equilibrium. It reeled toward the footlights and almost went into the muzzle of a bass horn.

The pianist then played in masterly style his own concerto in A minor, of which the orchestra had been playing the prelude when the blow was struck. It was a concert by the Boston Symphony Orchestra. Paderewski was soloist.

Twenty-eight lines of description telling how Paderewski toppled over a rose bush, and two lines relating to his playing, which was acknowledged by the writer to be masterly. That is why the MUSICAL COURIER flourishes—greatly to the surprise of some of the daily newspapers.

## UNIQUE EXPERIMENT.

The MUSICAL COURIER Berlin representative informs us that the Royal Opera soon is to make a unique experiment with the music of Carl Maria von Weber's opera, "Euryanthe." "The 'Euryanthe' text is to be discarded, and a libretto based on Hans Joachim Moser's famous tale of the Seven Ravens is to take its place, while Weber's music remains unchanged. The stage scenes will be copied after the famous water colors of Moritz von Schwind." It may be well to remind our readers that Weber's music to Helmine von Chezy's "Euryanthe" libretto has always suffered from its association with the wretched work of the poetess. Many attempts have been made to improve the book and save the music, one of the latest being that of Gustav Mahler's at Vienna in 1904. In 1831 a Paris version contained excerpts from "Oberon." In 1857 a new libretto was supplied for a production at the Theatre Lyrique, Paris. The inexplicable part of it all is that Weber, with all his theatrical experience and dramatic genius, had not the sense to throw the good lady's bad book out of the window! He would have saved the nineteenth and twentieth centuries a lot of trouble if he had selected a book worthy of his music.

## MUSIC FOR INSANE.

Dr. P. M. Kelly, superintendent of the Illinois State Hospital for Insane, at Kankakee, Ill., will, it is reported, try music as a cure for insanity, and the plan is advanced on previous music cures in which the patients were merely listeners. Now, according to report, it is intended that the patients themselves should be the performers. Dr. Kelly has made arrangements for installing a concert piano in the men's ward. Patients who know how to play will make use of the piano. Instructions and coaching in music will be given and if the piano test is found successful the hospital musical organization may grow into as complete an orchestra as performers can be found or developed among

the patients. Teachers who are not busy should apply for a situation at Kankakee, Ill.

## CUTICLE AND BEL CANTO.

What could we do without the lady newspaper writers, bless 'em? Here we have all imagined that opera was drama set to music or music mounted on action—and now comes a lady in the Chicago Record Herald and sets us right. "Lessons to be Learned at the Opera," the article is entitled, and the leading lesson, it appears, relates to necks and shoulders. Here is the opening volley:

The winter season always brings with it many new demands for beauty of line and comeliness of face and skin that the careless, happy-go-lucky summer had no thought for, but no one part of it is more exacting than the opera. The opera takes faces for granted, but it insists upon beautiful necks and shoulders.

Watch yourself the next time you go to the opera to see what it is you are involuntarily weighing and criticising—not the dressing of the hair or the wrinkles on the face, you will find, but the texture of the shoulders, the lines of the throat, the prominence of the shoulder blades.

And we have wasted time criticizing the music! Our mistake begins to dawn on us by this time, but lest extreme denseness holds us still in darkness, the question now is conclusively settled with a calm surety which leaves us no excuse for lingering longer in error:

An unblemished skin is the first essential demanded by that most exacting task mistress, the opera. As a matter of fact, it is shoulders we see at the opera and little else. It behooves us, therefore, to consider our shoulders at once, and get to work to make them all they should be.

How this great end may be reached is explained, but it is unfortunately rather a delicate subject as well as technical and involved to an extent that defies our understanding—we who for years have gone to opera and stupidly listened to the music.

## MEMORIAL TO AMBROISE THOMAS.

A memorial plate has been placed upon the house where Ambroise Thomas was born, at Metz. The text is in both French and German, and reads: "The composer, Ambroise Thomas, was born in this house on April 5, 1811." Thomas was a one opera man. His name will go down to posterity as the composer of "Mignon," but for thirty years before "Mignon" came out he composed many operas. He also brought out numerous works after "Mignon," but aside from the succes d'estime of "Hamlet," these also are forgotten.

## BORWICK ENGAGED BY BOSTON ORCHESTRA.

Leonard Borwick, the noted English pianist, has been engaged as soloist by the Boston Symphony Orchestra for its pair of concerts in Boston, April 9 and 10, 1915. The few soloists thus far engaged by this orchestra for 1914-15 have appeared in this country during previous seasons, thus it will readily be seen that Mr. Borwick is signally honored, as he comes next year for his first American tour.

## DOES NOT SEEM TO LIKE IT.

Algernon St. John Brenon does not seem to like the Chadwick symphony. He writes in the Morning Telegraph: "It had the fault to be found in the works of all pretentious amateurs. It started well, but sustained nothing. It was without logic or interrelation. It wandered from style to style, from disconnected idea to disconnected idea, like the mind of a child."

## POHLIG ENGAGED BY BRUNSWICK.

Carl Pohlig, former conductor of the Philadelphia Orchestra, has been engaged as first conductor of the Brunswick Court Opera. Pohlig will enter upon his new duties on September 1. Several orchestra leaders were given a trial at Brunswick, but after Pohlig's brilliant performance of "Fidelio" a decision was immediately made in his favor.

## PROGRESSIVE PHILADELPHIA.

At a meeting of the Philadelphia Music Teachers' Association, held recently in Estey Hall, Philadelphia, Dr. Herbert J. Tily, conductor of the Strawberry and Clothier Chorus, advocated a national campaign of advertising for music teachers, and education on the value of music.

"The civilizing and humanizing service, which is done by these poorly paid teachers is becoming recognized more and more," said Dr. Tily, "and it is time that the teachers began to think more of commercializing their art."

"I know that it is unethical," he said, "but you artists should be better salesmen. The first rule of salesmanship is to get the attention of the persons you seek to interest, and the second is to create a demand for your wares. You disregard both, and depend upon a mere announcement to bring you pupils."

"My suggestion is that you use advertising to call attention to yourselves as a whole, to your profession. I cannot tell you how much I have been impressed with the church publicity campaign. It is the sort of thing that you ought to adopt."

Mr. Tily said that \$4,000 would finance a broad campaign of advertising in Philadelphia, and suggested that the matter be taken up by the association officers.

Charles H. Farnsworth, professor of music at Columbia University, also talked on the protection of the teachers' business interests. Other speakers were Enoch Pearson, Perley Dunn Aldrich, L. Charleton Murphy and Lillian Fitzmaurice.

## STOCK TALKS LITTLE.

Frederick Stock does not talk much about American compositions; he plays them. On the program of the twenty-second concert given this season by the Chicago Orchestra in its home city, one finds Schelling's "Symphonic Legend." The twenty-third program had Kaun's symphonic prologue "Mary Magdalene." The twenty-fourth program, March 27 and 28, will include Stock's "Life's Spring Tide."

## WHO GETS THE PLUMS?

Saturday last the bands played in honor of California "Orange Day." Oranges are all very well in their way, and to the Californian they resemble gold in more ways than one; but the question that will be asked by most artists visiting the Coast is: "Who gets the plums?" And according to reports there have been few plums for artists in the Far West this season.

## MELBA SAILS.

Mme. Melba has closed her 23,000 mile American tour and sailed for Europe last week on the Mauretania. The diva made a financial success and gave much artistic pleasure in the genre which she has made peculiarly her own.

## SEVEN AND FIVE.

Seven weeks more of grand opera at the Century and five weeks more at the Metropolitan. After that it will be approximately twenty-five weeks to the opening of the New York grand opera season of 1914-1915.

## LOUISIANA TEACHERS' CONVENTION.

The Louisiana Music Teachers' Association will hold its annual convention on April 16, 17 and 18, in Shreveport, La. Leon Ryder Maxwell, of New Orleans, is president of this association.

## THAT SETTLES IT.

Official curfew will toll at 2 a. m. hereafter in New York and every public place of entertainment must close then. That means the end of uncut "Götterdämmerung" performances here.



## MANEN'S "ACTÉ" GIVEN AT LEIPSIK OPERA.

**Shows Melodic Warmth and Decided Skill, but  
Lacks Harmonic Variety — Haifetz a  
Wonderful Violinist—Friedmann on  
Chopin—Polish Music Heard.**

Leipzig, February 14, 1914.

The four act opera "Acté," both music and text, by the distinguished Spanish violin virtuoso, Joan Manen, is attaining moderate success at the Leipzig City Opera. Within six or seven years the composer had been represented here by a violin concerto, his "Catalonia" symphony, violin variations with orchestra, and solo pieces for violin. Notwithstanding all the careful musicianship there displayed, the music was but barely worth the playing.

Fortunately, the opera "Acté" may classify much higher than any of those purely instrumental productions, and still the strongly dramatic text and brilliant opportunity for attractive staging are more important than the music. The composer has kept to the supposed Greek classic austerity by long periods of hovering about a single chord and persistent writing in the old modes. Within these means he has shown melodic warmth and decided skill for orchestral color and somber characterization, but by the time the third and fourth acts come on, a musician who hears much symphony and other polyphony would offer a large bonus for the introduction of a pair of new chords.

Rudolf Jäger sang Nero, Valeska Nigrini was Agrippina, Gertrud Bartsch was Acté, Erich Klinghammer Tigelinus, Ernst Possong Marcus and Philipp Schöneleber Parthos. The title role was one of the best portrayals that Fräulein Bartsch has given for some seasons, if still her voice remains in most unfavorable condition. Fräulein Nigrini was especially well placed, with fine opportunity for her beautiful voice and great intelligence.

### HAIFETZ'S GEWANDHAUS TRIUMPH.

The sixteenth Gewandhaus concert under Nikisch brought Sinigaglia's overture to a Goldoni comedy; the Bruch G minor violin concerto, played by Jascha Haifetz, the symphonic burlesque by Josef Mracek, a Tchaikowsky melody and Auer's violin setting of the Paganini A minor caprice; then Wagnerian orchestral works, to include "Eine Faust Overture," the Siegfried "Waldweben," and overture to the "Flying Dutchman." The concert held steadily to high class entertainment, notwithstanding so miscellaneous a program.

The boy Haifetz was a pronounced sensation, whereby youth and entirely beautiful and impressive violin playing went hand in hand. After the noble giving of the Bruch concerto, the lad came to still more wonderful effect with the Paganini caprice. Auer had perceptibly thickened the writing and added devices of deliciously violinistic kind, so that the caprice took on new interest. Nevertheless, the boy had done extraordinary things by way of giving expression and color to the Tchaikowsky melody, and there was no composition which better proved how fine his nature is.

The Sinigaglia comedy overture had been given some years before. Its rehearsing was welcome on account of the joyous content, the full modern orchestration and the concise bringing together. The Mracek burlesque plays for twenty-four minutes, without pause between its five pieces and epilogue. The composing manner and the extraordinarily resourceful instrumentation accord exactly with Strauss and Reger models, and the musical spirit is Strauss-like in the highest possible degree. The work is therefore of unfailing orchestral attractiveness and great lyric beauty.

Two years ago Mracek began composing a grand opera on a very beautiful text which Mrs. Nikisch had reworked and adapted from a book by the Danish author Michaelis. That text was reviewed in this correspondence, June, 1912. The composer has already completed two acts of the opera, and judging by the superb technic, the intensity and full musical quality of the above orchestral burlesque, his opera should have all needful power of characterization and much very beautiful music.

### A POLISH CONCERT.

But for Liszt's "Mazeppa" symphonic poem, the fifth concert of the Musikalische Gesellschaft under Dr. Göhler was all Polish. And still "Mazeppa" is the story of a Polish gentleman of that name. With the Polish-German contralto, Maria Freund, and Polish pianist, Ignaz Friedmann, as soloists, the program had three of Ladislas Zelenski's dances for orchestra, eight Chopin songs in their original Polish languages, the Chopin E minor concerto, G minor ballade and A flat polonaise, concluding with the Liszt "Mazeppa." The Zelenski dances were only of a better sort of people's music, attractively and substantially composed and orchestrated. The Chopin songs were very delightful, in their own soft, rich language, and the singer's unusually beautiful voice and intensely musical nature.

Friedmann's great financial success with his Leipzig solo

recitals was recently remarked upon, and now a real ovation has been accorded for this splendid playing of the Chopin E minor concerto. It was a performance of greatest buoyancy, breadth, dignity, reflection, fancy and power, so that the audience and the oldest connoisseur were sure that here was a distinguished and agreeable master.

Dr. Göhler conducted the orchestral works and this accompaniment in great character, and further distinguished himself with the fine piano accompaniments of the two groups of songs. Foreseeing the frequent Leipsic aversion to hearing songs in a foreign tongue, there was a small pamphlet with German translations and a memorandum to the effect that Polish was the first language of the songs. Under these conditions the critics swallowed the dose, but their writing showed their patience to have been severely put to test. The singer's inspired and irreproachable art had saved her.

### FRIEDMANN ON CHOPIN.

Upon Ignaz Friedmann's recent visit to Leipzig, the distinguished artist spoke to the MUSICAL COURIER correspondent about the various Friedmann editing of classic and romantic composers. Dr. von Hase, of the home house of Breitkopf & Härtel, had just complimented Friedmann upon the sensational success which was being attained by their new edition of Chopin. The Breitkopf & Härtel office was besieged by letters from all over the world, addressing Friedman in care of the publishers. It was not possible for the artist to attempt answering all this correspondence, but thereby he was at least assured of the interest in the edition. At his leisure, Friedmann will credit for Breitkopf & Härtel all the works of Schumann, and for a Vienna house he is already at work on a complete edition of Liszt. For still another firm he will bring out all the works of Beethoven, and upon arriving thus far, it would be his desire to complete his editing of the masters by rebringing the piano compositions of Johann Sebastian Bach.

The musical world may not be generally aware of the real need of new editions, but Friedmann's experience with the Chopin output had brought abundant proof. Not alone that modern pianistic demands were greater, but there had been an unbelievable irresponsibility in some of the previous Chopin editing. Some editors had calmly written in new readings and given them to the public as Chopin, if still those readings were not to be found in any of the really authentic earlier printing, nor in any of the Chopin manuscripts, nor in their variations, as Chopin himself had often varied them.

Continuing his talk on Chopin, Friedmann said that this composer had written the most mature and perfect piano technic (Klaviersatz) of all, and that no composer had surpassed it—there had been no real progress to this day. As instance, Friedmann said that the Liszt piano writing could be occasionally changed and improved upon, yet the Chopin technic maintained its high perfection and could not be changed without weakening the original. Finally, the many musicians about the world who have shown so great interest in Friedmann's Chopin, may be pleased to know that the artist is a man of unusually sympathetic personality, and if he does not get around to answer all their communications, it will not be for lack of disposition and sincerest appreciation.

### AN ALL-MODERN PROGRAM.

Max Ludwig, the very gifted conductor of the Neuer Männergesangverein, gave with the Winderstein Orchestra a valuable concert of modern orchestral works, accompanied and a capella male choruses, further, the interesting manuscript piano concerto, op. 33, by Julius Weismann. Otto Weinreich, of Leipzig conservatory faculty, was soloist. There were Stephan Krehl's vorspiel to Hauptmann's "Hannele," Hugo Kaun's symphonic prologue to Hebbel's "Maria Magdalena"; Hermann Hutter's "Ablösung" and Ludwig's own "Um Mitternacht" a capella choruses, the Weismann concerto, Otto Naumann's phenomenal ballad "Nis Randers," for male chorus and orchestra, also Hugo Wolf's "Dem Vaterland," with orchestra. The Krehl vorspiel is one of full modern harmonic texture, of clear and tasteful instrumentation and plastic composing, the whole discourse holding well to its distinguished refinement. The Kaun prologue is one of the composer's earlier published orchestral works. It is likewise composed in usual contemporary procedure, constituting an agreeable and fine sounding work. Hutter's "Ablösung" is well gauged to singing effect, without attaining pronounced individuality. Ludwig's "Um Mitternacht" is more vividly conceived for chorus effect, contains much noble inspiration, with great skill in building climaxes through strong canonic writing.

The Naumann "Nis Randers" ballad, requiring sixteen minutes time, is one of volcanic intensity and extreme musical beauty. Its best power is sometimes attained by means highly Wagnerian as to orchestration, rhythmic pattern and actual musical mood. By the time the chorus has first sung the thirty-six lines of text, the audience is extraordinarily moved, and the composer has shrewdly thought to let down this mood gradually by giving two obbligato violins and orchestra a brief yet still impressive colloquy on the same general material, the chorus finally

answering once more with the last line of the text. For a conductor like Ludwig, who develops a well poised yet almost demoniac power, the composition constitutes one of the most vivid tone pictures known to the male chorus literature. The composer was born in Saxony, but leads a musical life at Frankfurt-am-Main. The Julius Weismann piano concerto is one more item contributing to the conviction that Weismann, with Max Reger, is one of the most unfailingly interesting and most German of present day composers, though the Weismann fabric is nearly always of a few degrees lighter weight than Reger and Brahms. The composer's Germanism is rather Old Germanic, often leaning strongly to the Norse, but that has not precluded the present piano concerto carrying for a long period a distinct Puccini mood, as found in the occasional Japanese intention of "Madame Butterfly."

The concerto shows orchestration so heavy and truly symphonic, with piano writing so modest and un pianistic, as better to classify as symphony with obbligato piano. But under no condition must one lose sight of the general musical importance of the composition, neither of the composer's many other works, which he is turning out with a rapid and steady hand. This concerto was first performed by Carl Friedberg, but Weinreich has already played the manuscript in various German cities. His reading is one of perfect authority, beautiful pianistic means and the modest relation rightly existing in all symphonic discourse.

EUGENE E. SIMPSON.

## LINCOLN MUSICAL EVENTS.

**Many Concerts and Recitals Are Recorded in the Nebraska City.**

1614 O Street,  
Lincoln, Neb., March 17, 1914.

Paderewski gave a piano recital here recently. His program, followed by five encores, demanded much of the artist and he gave us of his best. This was Paderewski's third visit to Lincoln, and he remarked on the marvelous strides our Western city has made musically. In an interview he told the MUSICAL COURIER Lincoln correspondent that he enjoyed playing for this audience, for the people seemed to respond to every phase of his program. And this was a noticeable fact. He was most gracious. His visit has been an inspiration to piano students, artists and the music lovers of our city.

### MRS. KENNEDY'S ORGAN RECITAL.

Those fortunate enough to be friends and acquaintances of the Morning Musical Review, one of the most progressive music study clubs in the West, were invited to a recital given by Mrs. Howard Kennedy, organist, assisted by Mrs. Fred Funke, soprano, at the First Presbyterian Church on March 16. The guests were received at the door by Mmes. Morris, Foster, Callahan and Rasmussen, officers of the club. The program opened with Borowski's suite, containing the Elegie, which proved a favorite. Throughout this suite, Mrs. Kennedy's technic was well to the front, and her artistic temperament and exceptionally good command of the organ helped to produce a finished interpretation. Her numbers were all well chosen and were calculated to delight a musically inclined assemblage. This was true particularly of Saint-Saëns' "Le Cygne," Kinder's "Idyll," Hoyte's scherzo and the largo by Handel.

Mrs. Kennedy is a musician whom Lincoln welcomes. She has been in Omaha for eighteen years as organist of the Presbyterian Church and she is greatly missed there.

Mrs. Funke's beautiful soprano voice was heard with pleasure in two Tchaikowsky numbers, and another group in which she gave the "Song of the Chimes," by Worrell. The entire evening was a most pleasant occasion, and thanks are due the Morning Musical Review for one of the finest programs ever heard here.

### MATINEE MUSICALE.

The Matinee Musicale presented a splendid program at its last meeting in the Temple Theatre, given by Louise Zumwinkle, pianist, and a quartet consisting of Mrs. Murray French, Miss Longman, Messrs. L. G. Lewis, M. C. French, with Miss Cave as accompanist. Mrs. John B. Wright officiated and was gladly welcomed back, as she has been absent on account of illness.

Miss Zumwinkle played the Beethoven sonata, op. 27, No. 1, in a masterly style, and it was received with great applause. One of the most enjoyed numbers was the etude, op. 3, No. 4, by Rachlew, with whom Miss Zumwinkle studied. Every number deserves mention for her entire program was a treat. This was Miss Zumwinkle's first appearance since her study abroad with Mme. Carreno.

The song cycle "In Fairyland," by Morgan, was exquisitely given by the quartet, and the dainty Mendelssohn-like accompaniments beautifully rendered by Miss Cave. This constituted the two hundred and thirty-fifth afternoon concert given by the Matinee Musicale.

### KATHLEEN PARLOW AT THE TEMPLE.

Under the auspices of the Lincoln Grand Opera Company, Kathleen Parlow gave a violin recital on March 11



assisted by Miss Cobel of the Lincoln Musical College. It proved quite an interesting event and violinists from all over the State were in evidence in the audience. Miss Parlow who travels with her mother, has had a most strenuous year, and makes a concert tour through Canada before sailing for her home in England late in April. In an interview she related some most interesting experiences, among them the selection of her elegant Guarnerius, valued and insured in Lloyds at \$10,000—a gift from her friends. She modestly said, "I guess my friends did not fancy my own old fiddle, so they just sent me this one." She is very human, loves appreciation, quickly sees a joke, and has a strong personality. At the concert her auditors were impressed with her bowing, her tone, her readings, her feats of virtuosity, and most of all perhaps her musicianship, true to the mark in every particular.

No small amount of her success was due to the fine work done by her accompanist, Charlton Keith. She graciously responded to three encores after much applause.

Ollie M. Cobel, well accompanied by Mme. Delano, sang a group of songs and the beautiful "Butterfly" aria, and showed evidence of marked improvements under the tutelage of Dr. Delano of the Lincoln Musical College.

The program was as follows: Concerto in D minor (Vieuxtemps), Kathleen Parlow; songs, "Butterfly" aria, "Un Bel di Vedremo" (Puccini), Ollie Mae Cobel; melodie (Gluck), rondo (Mozart), prelude and allegro (Pugnani-Kreisler), Kathleen Parlow; songs, "The Lark Now Leaves His Wat'ry Nest" (Parker), "Come With Me in the Summer Night" (Van der Stucken), "Will o' the Wisp" (Spross), Ollie Mae Cobel; "Caprice Viennois" (Kreisler), "La Clochette" (Paganini), "Carneval Russe" (Wieniawski), Kathleen Parlow.

#### TREATS AT THE STATE UNIVERSITY.

It is with no small degree of pride that we note the splendid crowds of students and citizens who attend the interesting convocations at the State University. Carrie B. Raymond presented the third symphony program, giving Beethoven's pastoral symphony, and at a later convocation gave Schubert's "unfinished" symphony and the Rosamunde overture. These are given at Memorial Hall and very interesting printed programs containing notes of interest concerning the selections and composers are distributed, with a gentle reminder appearing as follows: "Remember the date of our May Festival, May 25, Minneapolis Symphony Orchestra." Mrs. Raymond is assisted by the string quartet consisting of Mrs. Molzer, Miss Eiche, Messrs. Walt and Quick.

On March 5 the University Cadet Band gave, at convocation, a Mozart program consisting of the "Gloria," from the twelfth mass, overture D "The Magic Flute," Sanctus from the mass in G, and "Marche alla Turka." Mr. Cornell, the leader has reason to be proud of so ambitious a program. The band is making a tour of the State this week through vacation.

#### WESLEYAN CONSERVATORY OF MUSIC.

Among the interesting recitals at Wesleyan was that given by Clara Lieber, student, with Mr. McCreery, on Monday, March 9, at the auditorium. Her high soprano voice was at its best in a well balanced program of classical and modern numbers. She makes a charming stage appearance, modest and girlish. Mrs. McCreery, who accompanied her, played in a sympathetic manner.

#### MORNING MUSICAL REVIEW.

The Morning Musical Review met with Mrs. Andrew Morris, on Thursday morning, March 12, when the study of Russian music was continued. Miss Zumwinkle gave a well prepared paper on Tchaikowsky, reading his letters, thus adding much to the review. An extract from one of his letters is peculiarly distinctive of the great man, "To regret the past, to hope in the future, and never to be satisfied with the present—this is my life." Mrs. Morris gave a review of folksongs, with explanatory notes as they were sung by Mrs. Rasmussen, in her most delightful manner. This made an interesting part of the program. The Arensky Trio in D minor was then played by Mrs. Molzer, Miss Eiche, and Miss Spencer. It is rare that we hear so excellent a combination for violin, cello, and piano both as D composition and rendition. Mrs. Morris served a delicious luncheon, after which snap shots were taken of the club and its fortunate visitors.

#### LINCOLN MUSICAL NOTES.

The home department of the Woman's Club presented recently the play "Everymatron," written by Professor Scott for this occasion. It is in three acts and was well presented. The characters are Everywoman, Maid, Reason, Vanity, Pride, Pleasure, Temptation, Work, Discontent, Conscience, Gossip and Trouble.

Grace Bushey, pupil of Mr. Frysinger, of the University School of Music, gave her organ recital for graduation before a large number of students and friends. She presented a program of Bach, Mozart, Sturges, Rogers, Frysinger and Kinder, and showed decided talent.

Jude Deyo has been elected director of music for the choir of Holy Trinity and Hazel Kinsella has accepted the post of organist. Much will be expected from this

happy combination. Both are members of the music faculty of the University School of Music.

Ella Morrison and Mrs. C. O. Smith gave a musicale for seventy-five friends on Friday, with the following soloists: Annette Abbott, soprano; Mrs. August Molzer, violinist; Lillian Eiche, cellist; Loretta Spencer, pianist.

It is a noticeable fact that a very important portion of our city library is the section containing the reference books on music. The shelves contain some four hundred volumes, including the best dictionaries, encyclopedias, etc. It is also noted that the MUSICAL COURIER is in constant use.

A St. Patrick's Day Kensington and musicale was given at the home of Mrs. W. F. Stone by several members of the Order of Eastern Star of Electa Chapter, No. 8. A beautiful luncheon was served, faithful to St. Patrick, and a program of Irish songs was given by Mrs. E. S. Luce and readings by Mrs. Williams.

An organ recital of unusual merit was given by J. Frank Frysinger at St. Paul's English Lutheran Church at Grand Island, February 17. The program consisted of selections from Mozart, Beethoven, Handel, Rubinstein, Kinder, Wolstenholme, Diggle, Hoyte and Frysinger.

The Woman's Club met at the Temple and was entertained by Miss Whedon with a program of interpretive dances, among them being "The Bride's Dance" (Russian), "The Moon Dance" (temple dance of India), and the "Spirit of Spring." Miss Whedon expects to continue her studies abroad, and her friends are watching her advancement with interest. Anne Stuart added much to the success of Miss Whedon's numbers by her exquisite piano playing. Violin solos were well played by Harry Duboff, and Kathrine Kimball, soprano, sang with delightful effect.

ELIZABETH EASTWOOD LUCE.

### MILAN MUSIC CHAT.

Milan, Italy, March 6, 1914.

During a recent chat with Maestro Salvatore Cottone, with whom many of the celebrities of the late past and the



MILAN CATHEDRAL AND GALLERY VICTOR EMANUEL.

present have coached, he related to me an interesting anecdote about his friend and pupil, the great Tamagno.

Tamagno and he were making some records for a phonograph company and one of the records was being played



INTERIOR OF GALLERY VICTOR EMANUEL, AT MILAN.

over to detect whether there were any flaws or "spots" in it. Tamagno stood at the horn listening excitedly and when the last notes died out he was so pleased with his

work that he enthusiastically exclaimed: "Bravo! bravo! Tamagno!" and all the records coming from this matrix surprise one with this exclamation at the final.

It may be interesting, also, to know that Tamagno was, as a young man, a butcher's lad, carrying on his massive shoulders many a (not at a time) carcass of beef from stockyard to shop.

He was never an intellectual singer, but his voice, the real robust or dramatic tenor, earned him enough to make it possible to leave \$2,000,000 at his death.

#### THE GALLERIA VITTORIO EMANUELE.

At this present writing Milan is being inundated by the returning artists. The carnival season being completed and many theatres closing, that, of course, releases a great many of the singers. And the Galleria Vittorio Emanuele is the meeting ground for them all. This gallery is the wonder—next to the Cathedral—of Milan. An enormous structure, covering four blocks, with two streets, or rather promenades as wide as streets, bisecting it, the sides of which are lined with shops and cafes. These promenades are roofed over with glass and steel arches which stretch across at the height of the fifth story. I hope that the reader may be able to form some idea of this splendid piece of architecture by my random description, which will be somewhat supplemented by the accompanying pictures. This building was erected by means of a fund collected from all the people of Milan as a tribute to their beloved monarch, Il Re Vittorio Emanuele.

#### MUSICAL SEASON WAXING.

As I have said, the musical season is nearly at an end here. There remains but the Quaresima or Lenten season, after which music in Italy will be given to the keeping mostly of the minstrels appearing in merry costume and heard in weary volume in their noisy wandering about the city. Occasionally one hears a nice, and sometimes a fine voice. Only the other day I heard one singing under my window whose full, rich, dramatic tenor was a delight and whose easy, free utterance was a lesson. But on catching sight of him, pity and sadness filled me, for the poor fellow had but one leg and one arm. This affliction deprived the operatic world of a great tenor.

#### AT LA SCALA.

La Scala continues open and next week "Tristan" will be offered the public, and the week following "L'Amore dei tre Re" will compete with it for popularity. The cast for either has not as yet been given, so one does not know what to expect.

#### MILAN NOTES.

I recently ran across the New York tenor, Forrest Lamont, who has come here to prepare for an operatic career. He sang for Gatti-Casazza at the Metropolitan Opera House, and the distinguished opera director advised him to come here and learn Italian and some roles, as his voice held splendid promise. This he is doing and already has attracted the attention of the impresarios, who are ever on the lookout for a really good tenor.

Another American—a Californian—who has splendid possibilities on account of a fine baritone voice and good musical feeling, is Filip Benmyan, of Pasadena, Cal., but of Armenian parentage. Mme. Eames, when appearing in concert there, heard him sing and is reported to have advised a European education. He has been in Milan nine months, studying with Cottone and has prepared ten roles. He will make his debut shortly.

I was shocked and pained to hear of the death of Putnam Griswold. What regret will come from all who have heard his splendid voice and witnessed his fine interpretative ability!

Dianette Alvina, whose success as Novara in "Thais" was so remarkable, has been engaged to play the same role for the Quaresima season at Siracusa, situated at the southern extremity of Italy. After this she appears with Bonci at Pisa.

FRANKLIN RIKER.

#### Wrong Both Ways.

"What is that tune you were playing on the bugle last night?"

"That was not a bugle," replied the cornet virtuoso, rather stiffly.

"Oh, well, if you're so particular as all that, it didn't sound like a tune either."—Exchange.

#### Don't Worry About That.

Guest (a world famous tenor)—I'd like to grant your request and sing for you, dear lady, but unfortunately I'm very hoarse.

Hostess—What a shame—can't you do anything else?—Fliegende Blätter.

"Mother," said the small boy at the piano, "may I quit practicing for a while?"

"Why? Are your hands tired?"

"No. My hands aren't. But my ears are."—Washington Star.

## HARTFORD CONCERTS.

Hartford, Conn., March 12, 1914.

An audience that tested the capacity of Foot Guard Hall—indeed the overflow had to be seated on the stage itself—greeted Mme. Melba on Tuesday evening, March 3. The assisting artists were Ada Sassoli, harpist; Edmund Burke, baritone; Marcel Moyse, flautist, and Gabriel Lapiere, pianist. The spontaneous applause which followed the first solo was continued after each number, so that encores became the rule, and Melba, after her last selection, sang three added numbers. The enthusiasm after her rendering of Tosti's "Goodbye" was almost boundless. The people of this city should feel grateful to George Kelley, the local manager, whose enterprise made this concert possible.

## FAMOUS ARTISTS YET TO BE HEARD THIS SEASON.

Some of the musical events of the season which are yet to come are given below: Kubelik, March 24; John McCormack, March 26; Harold Bauer, April 17, and Clara Butt and Kennerley Rumford, May 12. The Boston Symphony Orchestra will give one more concert here in April and the people will have also another opportunity to hear the Choral Club this season.

## LAWSON PUPILS' CONCERT.

Three pupils of the local concert pianist and teacher, R. Augustus Lawson, gave a recital at Unity Hall, February 24. The Mendelssohn concerto, op. 25, was played by Bertha Merrill, while Meta Aishberg was heard in a group of shorter works. Howard Penfield gave a splendid performance of Saint-Saëns' concerto, op. 22. For both the concertos the orchestral part was played on a second piano by Mr. Lawson. Each young artist performed very creditably, especially Mr. Penfield, whose playing combines a fine technic and good musical sense. He plays with sureness, yet with a touch of grace and delicacy.

## BOSTON TRIO HEARD IN CHAMBER MUSIC.

So far this season, Hartford has had but little chamber music, and the result is that the concert by the Boston Trio, under the auspices of the Music Students' Club, March 5, was welcome. To local students its was of especial interest, since the violinist of the trio, Emanuel Ondricek, is to become a member of the Hartford Conservatory faculty. Through the illness of the regular pianist of the trio, the audience had a treat which to the writer's knowledge has not been duplicated before in this city. Marguerite Volavy, with no rehearsal, replaced the pianist and played the Arensky trio entirely from memory. She was also heard in several solos, including "By the Seashore," Smetana, which very deservedly won an enthusiastic round of applause. Bedrick Vaska pleased in his cello solos, which included the familiar "Moment Musical" by Schubert and "Spanish Dance" by Popper. Mr. Ondricek was heard in several shorter selections and also Paganini's "Witches' Dance." The three artists in the two trios gave a sympathetic rendition of these compositions.

H. D. PRENTICE.

## Morgan Conducts Stupendous "Elijah."

The semicircular "curtain" (it is no such thing) descending slowly Sunday evening, March 22, at the Hippodrome, revealed a thousand singers at attention, with Conductor Tali Esen Morgan in command, ready for the opening phrase of "Elijah," sung by Gwilym Miles. People in the top gallery consequently obtained a view of the singers first, applause starting there and slowly descending to the parquet seats. The effect was theatrical, and served to catch attention from the outset. Mr. Miles sang his part with sonority and dramatic effect, "Lord God of Israel" being especially full of fervor, every word distinct.

"If With All Your Hearts" displayed Dan Beddoe's voice, full of carrying power, as well as expressive temperament and articulation. Mary Jordan found many admirers in the audience; contraltos always do, for depth and emotion have fallen to their lot from time immemorial. Florence Hinkle's beautiful natural voice and fine artistry were never more apparent, and following "Hear Ye, Israel" there was a cessation of proceedings until applause stopped. It happened that both ladies had lame bodies, the one having sprained an ankle, the other wrenched her shoulder. The voices were not affected, however.

Of the choruses, "Thanks Be to God" was of tremendous tonal volume, overwhelming; "Be Not Afraid" and "Baal, We Cry to Thee" were likewise notable, thrilling in dramatic import, every instrument and every voice going as one under the Morgan baton. The low pedal tones of the organ helped to dignity the effect, and at the close there was a torrent of applause. The musical weight of the two performances at the Hippodrome, "The Messiah" and "Elijah," add to the dignity of the art, call attention to oratorio in its best light, and reflect immensely on the executive ability of one man, who in his power to "make things go" is unique.

## GRAND OPERA IN NEW YORK.

Premiere of "L'Amore Medico" Postponed Until Tonight, Wednesday—"Tiefland" at the Century Opera House—Sunday Evening Operatic Concerts at Metropolitan and Century Establishments.

## METROPOLITAN OPERA HOUSE.

"Julien," March 16.

"Julien" was repeated at the Metropolitan Opera House on Monday evening, March 16, with the same cast as at previous performances. The work was conducted by Giorgio Polacco, who brought out the beauties of the score in a very artistic manner, and there are some excellent passages in this opera, although it cannot be truly said that the work is satisfactory as a whole.

Geraldine Farrar and Caruso were as fine at this performance as on previous occasions. Caruso was in un-

Arturo Toscanini brought out the beauties of the score in his accustomed masterly manner, the orchestra giving a fine account of itself under his baton.

"Rosenkavalier," March 19 (Matinee).

This merry and melodious work by Richard Strauss delighted a large audience last Thursday afternoon at a special matinee. As this opera and cast have been reviewed at length in these columns on previous occasions, it will suffice to state at this time that the performance was up to the usual high standard of excellence and again seemed to prophesy a permanent place for this tuneful and rollicking work in the Metropolitan Opera repertoire.

The complete cast was as follows:

Feldmarschallin Fürstin Werderberg.....	Frieda Hempel
Barons Ochs auf Lerchenau.....	Otto Goritz
Octavian, genannt Quinquin.....	Margarete Ober
Herr von Faninal.....	Robert Leonhardt
Sophie, seine Tochter.....	Anna Case
Jungfer, Marianne Leitmetzerin.....	Rita Fornia
Valzacchi, ein Intrigant.....	Albert Reas
Annina, seine Begleiterin.....	Marie Mattfeld
Ein Polizeikommissär.....	Carl Schlegel
Haushofmeister der Feldmarschallin.....	Pietro Audisio
Haushofmeister bei Faninal.....	Lambert Murphy
Ein Notar.....	Basil Ruyssdael
Ein Wirt.....	Julius Bayer
Ein Sänger.....	Paul Althouse
Drei Adelige Waisen.....	Louise Cox
	Rosina van Dyck
	Sophie Braslau
Eine Modistin.....	Jeanne Maubourg
Ein Lakai.....	Ludwig Burgstaller
Ein Tierhändler.....	Alfred Sappio
Ein kleiner Neger.....	Ruth Weinstein
Conductor, Alfred Hertz.	

"Tosca," March 19 (Evening).

The Thursday evening subscribers last week witnessed a familiar performance of Puccini's "Tosca," with Geraldine Farrar in the title role, Riccardo Martin as Mario, which part the popular tenor invests with fine vocal and histrionic powers, and Antonio Scotti as Scarpia. The other roles were taken by Messrs. Rossi, Bada, Begue, and Ananian, and Sophie Braslau. Giorgio Polacco conducted in masterly style.

"Madame Butterfly," March 20.

Puccini's "Madame Butterfly" was presented to a fairly large audience on Friday evening by the following cast:

Cio-Cio-San.....	Emmy Destinn
Suzuki.....	Rita Fornia
Kate Pinkerton.....	Helen Mapleson
B. F. Pinkerton.....	Riccardo Martin
Sharpless.....	Antonio Scotti
Goro.....	Angelo Bada
Yamadori.....	Pietro Audisio
Lo Zio Bonzo.....	Bernard Bégue
Yakuside.....	Francesco Cerri
Il Commissario Imperiale.....	Vincenzo Reschiglian
Conductor, Arturo Toscanini.	

The general performance under the direction of Arturo Toscanini, was excellent, but Emmy Destinn is of somewhat a too heroic built and far too dignified to play the nervous, active, passionate role of Cio-cio-san, however well she may sing the music.

Riccardo Martin found ample scope for the display of his fine voice and ringing high notes in the part of Pinkerton, and his acting was convincing. Of the rest of cast nothing further need be said than has already been written on many former occasions.

"Orfeo ed Euridice," March 21 (Matinee).

An audience that taxed the capacity of the Metropolitan Opera House gathered at the Saturday matinee performance of Gluck's "Orfeo ed Euridice." It was given with the same cast as at previous performances, Louise Homer taking the part of Orfeo, Gadski that of Euridice, Lenora Sparks that of Amore, and Anna Case appearing as the Happy Shade.

The work of the ballet was especially clever in a new version of the pantomimic dances for the third act. Arturo Toscanini conducted in a superb manner.

"Lohengrin," March 21 (Evening).

Wagner's melodious and consequently popular "Lohengrin" was the popular-priced Saturday evening offering by the Metropolitan management. Herbert, Witherspoon, the distinguished basso, was a sincere and rich voiced Heinrich, Rudolf Berger sang the title role splendidly, Olive Fremstad gave her familiar interpretation of Elsa, Margarete Ober sang superbly in the difficult scenes allotted to the treacherous Ortrud, and Otto Goritz was the Telramund of this performance, which was witnessed by a very



BEATRICE LA PALME.

Century Opera Company, who is singing Martha this week.

usually good voice, but this work offers neither one nor the other of these artists any real opportunity for the use of the best that they have to offer, vocally or histrionically. There was a large audience, but the opera was coolly received.

"La Gioconda," March 18.

The following cast appeared in Ponchielli's popular opera on Wednesday evening of last week:

La Gioconda.....	Emmy Destinn
Laura Adorno.....	Louise Homer
Alvise Badoero.....	Andrea de Segurula
La Cieca.....	Maria Duchene
Enzo Grimaldo.....	Enrico Caruso
Barnaba.....	Pasquale Amato
Zuane.....	Bernard Bégue
Un Cantore.....	Vincenzo Reschiglian
Isepe.....	Pietro Audisio
Conductor, Arturo Toscanini.	

Caruso was in splendid voice and afforded the audience much pleasure. Another powerful performance of the villainous character of Barnaba was given by Pasquale Amato. Emmy Destinn gave her familiar portrayal of the title role.



large and appreciative audience. Alfred Hertz was the conductor.

#### Metropolitan Sunday Night Concert.

Eugen Ysaye was the principal attraction, Sunday evening, March 22, at the Metropolitan Opera House. Before a large audience the celebrated violinist appeared and captivated all by his masterful playing. Two concertos were on his program: Viotti's A minor, No. 22, with a cadenza of his own writing, and Wieniawski's D minor, No. 2. Rounds of applause brought the artist back for several encores, one of which was the ever popular "Prize Song" from "Meistersinger."

The other two soloists of the evening—Anna Case and Paul Althouse, both of the Metropolitan Opera Company—shared equal honors. Miss Case scored a brilliant success in David's "Charmant Oiseau," from "La Perle du Brésil," and Charpentier's aria from "Louise," "Depuis le Jour." She was warmly applauded and obliged to give encores.

Paul Althouse, to the disappointment of every one, appeared on the program but once, in Puccini's aria from "Tosca," "E lucean le Stelle." He, too, was enthusiastically applauded, and responded with an encore.

The Metropolitan Opera House Orchestra played ballet music and "Wedding March" from Rubinstein's "Fera-mors" and Elgar's march, "Pomp and Circumstance." The orchestra also gave an encore.

#### BROOKLYN ACADEMY.

##### "Lohengrin," March 17.

"Lohengrin" was the offering last week of the Metropolitan Opera Company at the Brooklyn Academy of Music. The performance was one of much beauty and enlisted the services of a powerful cast. Rudolf Berger's Lohengrin proved a compelling figure. Never was the knight more convincingly visualized. His interpretation was vigorous, very sincere and, best of all, watchful of detail. Vocally, he was delightful, and though he seemed troubled by a slight cold, his performance was nevertheless a triumphant one. The Ortrud of Margarete Ober aroused great enthusiasm and indeed it was a splendid portrayal. Her lovely voice completely filled the difficult role, and she played it with conviction, and a fine sense of accent. The King in Herbert Witherspoon's able hands, developed into a very sympathetic and gentle one. Both in voice and action, he emphasized the solicitous attitude toward Elsa, sung by Olive Fremstad. He seemed very tender of her and it was good to look upon. If the cast towered artistically, it certainly did architecturally. It was a collection of splendid artists. Alfred Hertz conducted.

#### CENTURY OPERA HOUSE.

##### "Tiefland," One Week Beginning March 17.

"Tiefland," D'Albert's musical version of the Spanish play, which is known in America as "Marta of the Lowland," has been holding the stage at the Century Opera House during the past week. This work was given a few years ago at the Metropolitan Opera House, but without success, and it cannot be said that it was an unqualified success at the Century Opera House, in spite of the emotional ending. The music is not sufficiently beautiful to hold the average operagoer, and although it is infinitely

more attractive when given in a language which can be understood, the character of the vocal part of the work is too little of a lyric nature and has too strong a tendency toward mere spoken recitative to satisfy the American public.

It is probable that Germany has advanced further than we have in respect to this style of modern opera which has been done by composers who have taken too literally the dictates of Wagner.

Wagner never fully carried out his own plan of opera, and those who have done so in more recent years have probably been led more by a lack of musical invention than



HELEN STANLEY.

by any theoretical considerations. At the same time, it would be easy to conceive that this opera might be a success even here in America were it given for a longer period than just one week, so as to afford the people in general an opportunity to become more fully acquainted with it.

Among the principals, Gustaf Bergman in the role of Pedro was most happy in his portrayal of this honest and innocent shepherd boy. He acted with remarkable fascination, and his magnetism was full of popular appeal; he was a great success. The role of Marta as given by Helen Stanley was also thoroughly effective. Her singing and acting of this passionate part and her expression of the ultimate surrender of Marta's love for Pedro were excellently portrayed. She possesses a rich, warm voice of exquisite quality, which she uses with complete artistry.

As Sebastiano, the rich landowner, Louis Kreidler gave a strong and forceful impersonation and sang the part with great brilliancy. In a smaller role, that of Nuri, Beatrice la Palme was quite charming and sang with a clear enunciation and depth of tone that was surely commendable. Louis d'Angelo gave a fine portrayal of Moruccio, looking and acting the part with much verity, and

giving a manly impression which added much to the dramatic part of the piece as a whole. The work was conducted by Alfred Szendrei.

#### Century Sunday Evening Concert.

Sunday night's concert, March 22, at the Century Opera House marked the initial appearance of Helen Stanley at one of these popular weekly events. Her beautiful soprano voice was heard to good advantage in "Il est doux, il est bon," from "Herodiade" (Massenet), following which she was forced to give two encores. Miss Stanley, who was to appear in the first part of the program, was heard in place of Lois Ewell in the second part.

Another substitution was that of Louis d'Angelo, who sang an aria from "Tannhäuser," in place of Thomas Chalmers. Beatrice la Palme's lovely soprano voice was heard in the "Bird Song" from "Pagliacci." That Mme. la Palme is a general favorite with the audiences at the Century Opera House could easily be seen from the applause which marked her entrance. "Thou Shalt Break Them," from "The Messiah" (Handel), was sung by Morgan Kingston in his usual splendid manner. He was obliged to give two encores. Alfred Kaufman, who sang "O Tu Palermo," from "Sicilian Vespers" (Verdi), and Elbert K. Fretwell, a new addition to the Sunday evening coterie, whose fine tenor voice evoked much applause following his singing of Siegfried's "Love Song" from "Die Walküre," furnished the remaining numbers.

The selections by the orchestra consisted of "Kaiser March" (Wagner), nocturne (Martucci), andante cantabile (Tchaikowsky), "Invitation to the Dance" (Weber-Weingartner), "Scenes Picturalesque" (Massenet), and the overture to "Guarany" (Gomez). Carlo Nicosia conducted with his usual skill.

#### Oratorio Society Concert.

Beethoven's "Missa Solemnis" will be sung next Saturday evening, March 28, in Carnegie Hall, by the New York Oratorio Society, Louis Koenmenich, conductor, assisted by these soloists: Helen Stanley, soprano; Otilie Metzger, contralto; Reed Miller, tenor and Herbert Witherspoon, bass.

#### Mme. Olitzka Engaged for Dallas Festival.

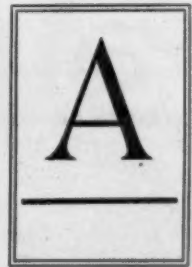
Rosa Olitzka has been engaged for the Dallas, Tex., May festival, which takes place in that city from May 11 to 14. The St. Louis Symphony Orchestra and Rudolf Berger, tenor of the Metropolitan Opera Company, will also appear on the same program with Mme. Olitzka.

#### Zoellner Quartet's Final Program.

The Zoellner Quartet will give its last concert of the season in Aeolian Hall, New York, Tuesday evening, March 31. The program will consist of: Quartet, op. 18, No. 3, Beethoven; quartet, D major, César Franck, and the op. 15 quartet by Dohnanyi.

Under the direction of Von Hausegger, the Hamburg Philharmonic Society not long ago was responsible for the performance of a symphony by Philipp Emanuel Bach.

## Florence Easton-Maclennan's Success



At the first performance of Puccini's "Girl of the Golden West" in Hamburg, at the Municipal Opera, Florence Easton-Maclennan, the American soprano, achieved the greatest success of the evening. Puccini, who was present, complimented her most heartily. Later she appeared in the same opera with Caruso, sharing the honors of the evening with the illustrious tenor. The papers write:

Among the performers who wrestle heroically on Puccini's behalf and secured a full success for his work, first honors are due to Miss Easton in the extremely arduous title role. By glossing down the harshness, where necessary, investing the improbable with heartfelt sentiment, and increasing the sweet and fascinating parts by the charm of her own personality, she in very truth cast a golden halo around the figure of the self-sacrificing bar-maid. —Hamburger Fremdenblatt, October 3, 1913.

Especially Miss Easton's histrionic and personal intensity came as a revelation. —Neue Hamburger Zeitung, October 2, 1913.

Miss Easton towered supreme in her exceptionally brilliant performance as Minnie. —General-Anzeiger, October 3, 1913.

With much charm and every justification, Caruso let Miss Easton, the unsurpassable, glorious voiced, histrionically most effective Minnie participate in the honors of the evening. —Hamburger Fremdenblatt, November 3, 1913.

He was most excellently partnered by Miss Easton as Minnie. —Berliner Lokal-Anzeiger, November 3, 1913.

The opera, above all, afforded Miss Easton an opportunity of uniting the beauty and wonderful balance of her soprano voice, her dramatic power of expression and histrionic gifts in the part of Minnie in one transcendent whole. —Hamburger Nachrichten, October 2, 1913.

Miss Easton, as Minnie, was excellent to a degree. —Hamburgischer Correspondent, October 2, 1913.



FLORENCE EASTON-MACLENNAN, As Minnie in the "Girl of the Golden West"

## GRAND OPERA IN BOSTON.

**Melba in Double Bill and in Concert—Lucien Muratore Scores as De Grieux—Felice Lyne's Success—Pasquale Amato's Magnificent Performance of Rigoletto—Other Notable Productions.**

### BOSTON OPERA HOUSE.

Sunday Night Concert, March 15.

Having fully recovered from her recent indisposition, Mme. Melba made her first appearance of the season at this concert before one of the largest audiences ever gathered at the opera house on a Sunday evening. She sang "Voi che sapete," from "The Marriage of Figaro," by Mozart, and the "Ave Maria" from Verdi's "Otello." Her voice still retains the unique timbre and quality, the noble and glorious style which have ever distinguished her from all other living sopranos. She was indeed in the best of spirits, too, and her reception, which was at all times cordial and enthusiastic, must have left her no doubts as to the pleasure and admiration her singing gave her hearers. After the Mozart aria, which was applauded furiously, and she was obliged to repeat, Mme. Melba had to add as an encore "Chant Venitien," by Bemberg. Similar scenes followed her rendition of the "Ave Maria," and she added "Chanson triste," Duparc; the "Matinata," Tosti, to her own accompaniment, and finally (was that a gentle hint?) "Goodbye," by the same composer; it seemed as though her audience would never let her go. To all these songs, except the "Matinata," Felix Weingartner played her accompaniments, in his own tasteful, artistic and delightful manner.

Mme. Weingartner was heard in "Isolde's Liebestod," which she had been requested to repeat after singing it last Sunday, and her other numbers were "Obstination," Fontainailles; "Roches Inaccessibles," by an unknown French composer of the eighteenth century, and her husband's beautiful "Schifferliedchen" (both of which she had sung last Sunday as encores).

The orchestra, under the baton of Felix Weingartner, again seated in the pit, once more covered herself with glory, and deserves unstinted praise for its wholly admirable playing of the "Leonora" overture, No. 3, Beethoven, the prelude to the "Liebestod," and Weber's overture of "Freischütz." But never before had its virtuosity and brilliancy been so clearly demonstrated than in that masterpiece of contrapuntal ingenuity. Weingartner's own arrangement of Weber's "Invitation to the Dance," which he conducted, like the other numbers, with his usual enthusiasm, assurance and clarity of rhythm; it was indeed played with such spirit and brio that it had to be repeated in its entirety to satisfy the tumultuous and relentless applause.

Acts from "Romeo and Juliet" and "Boheme," March 16.

That Melba, who had been slated to appear in these two operas, but was prevented by an attack of the grippe, might be heard in both of them, but at a single performance, a double bill had been arranged, including the second and third acts from "Romeo et Juliette" and the third and fourth acts from "La Boheme," with the result that, as was to be expected, one of the largest and most brilliant audiences of the season assembled. Again, as on the night previous, Mme. Melba, who was in high spirits and in her best voice, created scenes of enthusiasm, especially after her love duo with Lucien Muratore, in the former opera, in which, it may be stated at this time, she found her happiest moments of the evening; in this music the wonderful quality and beauty of her tones and the nobility and finish of her peerless style were most strikingly in evidence. In "Boheme," as Mimi, Mme. Melba proved herself to be still a dramatic singer of no small means and there were moments of fine acting.

In "Romeo et Juliette" Lucien Muratore, whose Romeo again was a revelation for many and earned him several personal curtain calls, after his fervent, vigorous and dramatic delivery of his song of appeal, at the close of the third act, into which he puts not only all his soul, but all his powers. Vanni Marcoux repeated his good work as Friar Laurence, as did Messrs. Danges, Deru, Wronski, Grand and Mmes. Swartz-Morse and Renskaia. Mr. Strony conducted. In "Boheme," the other singers were Messrs. Tanlongo, Danges, Pulcini and Mardones, whose impersonations have often been heard here this season. Mme. Beriza again was a vivacious and intelligent Musetta. Mr. Moranzoni gave his usual competent reading of this score.

"Manon," March 16.

The first and only performance of this opera this season, in spite of the fact that Lucien Muratore was to be the De Grieux and Jenny Dufau, of the Chicago Opera Company, was to make her debut here in the title role, failed to draw the very audience which should have attended. Satisfactory as it was as a whole, this performance was not quite up to the high standards set by the

Boston Opera Company. Not that the work of the principals, individually and in the ensembles, was not of high order and the different arias and concerted numbers of which this most tuneful of operas is replete, well rendered; but there lacked that true atmosphere, that lightness and "go," so indispensable to an adequate and wholly satisfactory performance of Massenet's opera; and there lacked the "illusion," the daintiness which have caused it to be called "Dresden China" opera.

Miss Dufau was a very much scared little Manon, especially in the first acts, but she gradually recovered her bearings, with the result that her performance improved as the evening wore on. Her voice is light and supple, her lower tones have body and quality; she sings intelligently and with much grace and charm, and this also may be said of her acting, which is also truly dramatic when opportunity demands, she was well received throughout the evening.

Lucien Muratore again deserves the greatest credit for his ardent, impassionate and noble singing of De Bricux; the enthusiasm it aroused has seldom been surpassed at this opera house and he responded to innumerable personal curtain calls. Henri Danges again proved that he is both a fine singer and actor, but always a true artist, in the role of Lescaut, which suits his talents perfectly. He made the most of his opportunities and shared in the success of the evening.

Others in the cast were Taddeo Wronski, as the Count de Grieux, Alban Grand, as De Bretigny, and Mmes.

## JULIA CLAUSSEN Contralto

Chicago Grand Opera Co.  
Covent Garden, London  
Stockholm Royal Grand Opera

Special Representative: **ALMA VOEDISCH**  
3836 Wilton Avenue, Chicago, Ill.

Choiseul, Rieger and Gauthier, in the trio of actresses, which was sung with great spirit and effectiveness. Mr. Tournon conducted ably, though not impressively.

"Rigoletto," March 20.

Felice Lyne, the young American soprano, made, on this occasion, her first operatic appearance in her native land as Gilda, and made a big hit. Miss Lyne was a member of Oscar Hammerstein's London Opera Company. Her voice is even, clear, warm, and transparent.

Pasquale Amato's Rigoletto was the other important feature of this performance; it was his first appearance as the Jester here. Much has already been said about his wonderful vocal and histrionic qualities, and his ability to throw himself into the flesh and soul of the characters he portrays, but perhaps in no other roles are the illusion and the mastery of his facial expressions and gestures so complete and striking as in the part of Rigoletto. At all times his performance was impressive and powerful to a degree and he also scored a tremendous success.

Leon Laffitte gave much interest and color to his Duke of Mantova and vocally also was satisfactory. The versatility of this tenor is unusual, as he is equally at home in dramatic as well as lyric roles. As usual, Jose Mardones was an excellent and duly sinister Sparafucile, and Maria Gay made the most of her small, though important part of Maddalena. P. Tortorici was the Count Montecrone, and Golda Mandell the Giovanna. Mr. Moranzoni's conducting was on par with the general excellence of this memorable and in some respects unique performance.

"Tosca," March 21 (Matinee).

Suffering from a severe cold, Mme. Weingartner was unable to sing the title role and Elizabeth Amaden took her place without rehearsal. Her conception and presentation of the part have gained in dramatic significance, and

being in her best voice, she gave much pleasure and was warmly applauded; her Tosca might now well be ranked with the best seen at this opera house. Giovanni Zenatello, having recovered from his recent attack of grippe, sang with his usual fervor, power and brilliancy; Cavaradossi is one of his best roles. Vanni Marcoux again was a most authoritative and impressive Scarpia, brutal, sinister, malevolent, wholly unsympathetic, but at all times admirable. Other parts were in familiar hands. Felix Weingartner lent brilliance and additional interest to this performance by his musicianly and capable reading of the score.

"Samson and Delilah," March 21 (Evening).

Before an unusually large Saturday evening audience, another proof of the remarkable hold this masterpiece of Saint-Saëns still has on the opera loving public of this city, an excellent and spirited performance of "Samson and Delilah" was the result of the combined efforts of Mme. Gay, a strikingly beautiful and vocally admirable Delilah; of Leon Laffitte, slightly undersized for the part but otherwise a splendid impersonator of the hero, who sang, as is usual, with him, with all his intelligence, skill and tonal beauty, and of Henri Danges, a persuasive, authoritative Grand Priest. All were in the best of voice and were rewarded by frequent bursts of applause and a great many curtain calls. Mention also should be made here of the good work of Paolo Ludikar as an old Hebrew and Jose Mardones as Abimelech. As we have come to expect, the chorus, for which this opera holds many opportunities, again distinguished itself, singing with remarkable precision and zest. Mr. Tournon conducted. F. K.

### Kaufmann-Gilberté Musicale.

Minna Kaufmann gave an interesting hour of vocal music, the program consisting exclusively of songs by Hallett Gilberté, the well known American song composer, at Carnegie Hall, New York, on March 22. The program follows:

Minnet la Phyllis .....	Mme. Kaufmann
The Morning Star (MS.) .....	Mr. Gilberté
There, Little Girl, Don't Cry .....	Mr. Gilberté
Spirit Love (MS.) .....	Mr. Gilberté
Spring Serenade .....	Lottie McLaughlin
A Maiden's Yea and Nay .....	Lottie McLaughlin
Ah! Love but a Day .....	Lottie McLaughlin
Forever and a Day .....	William Simmons
Two Roses .....	William Simmons
Spanish Serenade .....	William Simmons
The Year (an original poem with music) .....	Mrs. Gilberté
Vocal valse, In the Moonlight .....	Mme. Kaufmann

Composer at the piano.

A large number of musical and society people attended the musicale, applauding the brilliant, yet expressive voice and pleasing personality of Miss McLaughlin; encoring the sonorous and manly style of William Simmons; appreciating the unusual members of Mr. Gilberté, particularly because the composer sang his own songs to his own accompaniment; and heartily enjoying the recitations of Mrs. Gilberté, who is always natural and spontaneous, and so achieves effect.

Selecting a few of the songs for mention, "Ah! Love But a Day," "Two Roses" and "There, Little Girl, Don't Cry," are genuine inspirations, which both singers and public like. Mme. Kaufmann was unable to sing, because of hoarseness, but her hospitality was a source of much enjoyment to many people; there is no higher mission for the musician!

### John Prindle Scott, Composer.

John Prindle Scott, whose reputation as a song writer is well established, gave a concert at the Musicians' Club on Sunday evening, March 22, at which ten of his compositions were produced.

Mr. Scott possesses much talent for melodic beauties and originality, which facts were strongly illustrated at this concert, and won for him instantaneous recognition by the large and critical audience present.

A number of Mr. Scott's songs, among them "The Revelation" and "The Secret," have been sung by artists all over the United States and Canada. These songs, in ballad form, abound in beauties such as cannot fail to delight the most critical audiences.

The following songs from the pen of John Prindle Scott were produced: "The Voice in the Wilderness," "My True Love Lies Asleep," "The Death Triumphant," "I Know In Whom I Have Believed," "John O'Dreams," "The Ballad of Johnnie Sands," "Old Bill Bluff," "The Revelation," "A Sailor's Love Song" and "The Secret."

Mr. Scott had the assistance of La Rue R. Boals, bass; George Harris, Jr., tenor, and William Simmons, baritone. Josephine M. Andrews was prevented from appearing owing to illness, but her numbers were sung by Mr. Simmons. The composer was at the piano, and it is therefore needless to say that these charming songs were heard to best advantage.



## Salon Musicales.

A very enjoyable concert was given by Paolo Tuzzo, tenor, at Carnegie Chamber Music Hall, on Sunday evening, March 22, assisted by Mme. von Niessen-Stone, contralto; Olive E. Atwood, pianist, and C. de Macchi, accompanist, which drew a large and friendly audience. Alberto Bachmann was unable to appear owing to a slight injury to his arm, which compelled the omission of his (Bachmann's) sonata for piano and violin, as well as his solo numbers.

The concert opened with Brahms' rhapsodie in E flat major, op. 119, No. 4, played by Mrs. Atwood in a dignified and musicianly manner. She also played concert etude, op. 88, by Sternberg, and klavierstück, op. 25, No. 7, by Sinding, and achieved a brilliant success. Mrs. Atwood is a pianist of merit, possessing an abundance of technic, delicacy of feeling, power and abandon.

Mr. Tuzzo sang arias from "L'Africaine" and "La Bohème." He has a sweet voice and sang with much expression.

Mme. Niessen-Stone's singing of arias from "Samson and Delilah" and a group of three Russian folksongs was well received. She was recalled several times. Mme. Niessen-Stone and Mr. Tuzzo sang two duets, receiving merited applause for their efforts. Mr. de Macchi played the accompaniments with unusual finish.

## Massell Artist-Pupils' Recital.

Carnegie Chamber Music Hall was crowded on March 22, when a dozen selected artist-pupils of J. Massell (teacher of Mme. Dimitrieff), appeared in a program of modern arias and songs. A special announcement was to the effect that Helen Heineman (who sang an aria from "Madame Butterfly" with brilliant voice, powerful and expressive), had been selected from among hundreds to sing the leading part in "Pinafore," to be given at the Hippodrome. She has the voice and striking personality for the part and place. Sarah V. Turitz has a voice of depth and color (in "Samson and Delila"); Leona Sherwin sang well, with operatic style; Isai Bernardi sang with intensity and powerful high A's, and Warren Rishel has a big voice, full of ardor. Many of the singers had to repeat their arias, so strong was the applause, mixed with the Italian cries of "Bis" ("again").

The enthusiasm of the audience was but an echo of the temperamental singing heard on the stage, for these Russo-Americans are filled with this self-expression. Even the younger singers had it, showing natural inheritance, or the hearing of much operatic singing, or lifelike imitation of big artists. Mr. Massell doubtless has trouble curbing some of this tumultuous vocalization, for "young blood" will run away! That he knows his business is evident from the singing heard, all of which showed style and finish.

Other participants were Gertrude Ginzberg, Freda Philo, Marguerite Potter, Bertha Kirschenbaum, Vilma Goodman and Master Maazel (a young pianist who plays well); it was not necessary, however, to remove the entire music rack of the piano when Master Maazel played. Bethune Grigor played accompaniments with confidence, if not accuracy.

## Volpe Young Men's Orchestra Concert.

"Just music, no singing," is quoted as the distinctive feature of the invitation orchestral concert given at Terrace Garden, New York, March 22, by the Young Men's Symphony Orchestra, founded by the late Alfred Lincoln Seligman. By this is meant that no vocal music was heard, but the phrase, which one hears sometimes, sounds somewhat like a slander on the "efforts" of vocalists! The Volpe young men always command large and appreciative audiences, music loving foreign born folk and their descendants constituting the make-up; for them such a concert is a veritable event.

On March 22, the orchestra, under Arnold Volpe (director for over twelve years), played Dvorák's "New World Symphony"; if not always in tune, the endeavor was there, and soon the intonation was correct, as the instruments (and possibly players, also) became warmed up. At the close there was tumultuous applause, so conductor and orchestra rose en masse. Jacob Rittenband played the first movement of the Mendelssohn violin concerto with plenty of tone, good technic, and quite a little fire; these characteristics applied also to Ada Becker, pianist, who played a movement from Grieg's concerto, with the added quality of much dash and great strength; one does not expect it in one of her slight frame. Miss Becker is of the faculty of the Malkin Music School, where Mr. Volpe also teaches, Rittenband also being his pupil. A Schubert overture and Tchaikowsky waltz ("Eugene Onegin") completed a very enjoyable program.

Friends of Mrs. Volpe seized the opportunity to bid her "Lebewohl," as this singer starts for Berlin tomorrow, for an indefinite stay, developing her fine soprano voice for opera.

## CONCERTS AT DES MOINES.

Des Moines, Ia., March 15, 1914.

One of the most successful and enjoyable concerts of the year was given on Tuesday evening, March 10, at the University Church Auditorium, by Mischa Elman, violinist, whose triumphs elsewhere had roused to the top notch of expectancy the anticipations of the good sized audience which greeted him on this, his first appearance in Des Moines. That they were not to be disappointed was evidenced almost instantaneously with the beginning of the artist's first number, concerto, E minor, op. 64, by Mendelssohn. The program also included the "Faust" fantasia, by Wieniawski; E flat nocturne by Chopin-Sarasate; a gavotte by Gretry-Franko; "Vogel als Prophet," by Schumann-Auer; minuet by Beethoven, and ended with "Zigeunerweisen," by Sarasate. Each number had its distinct charm; the climax, however, was reached in the Sarasate number, which was given a wonderful interpretation. Elman was most generous with encores, the last one being the "Humoresque," by Dvorák, which was given a most exquisite and unusual rendition. Percy Kahn at the piano was highly satisfactory and did his part in making the evening's entertainment a conspicuous success.

The concert was given in the Dr. M. L. Bartlett all star course, and has added to the impresario's reputation of providing his patrons with the best attractions procurable.

## CHARLES W. CLARK'S CONCERT.

Charles W. Clark's popularity as a singer is easily understood by those who heard him at the auditorium of the University Church on Friday evening, March 13. He gave a splendid and varied program, including a Brahms group, four Debussy numbers, of which "Mandoline" was the most tuneful and therefore possibly the most popular, a group by Sidney Homer, which proved particularly enjoyable, "Prospect" being given for the first time here. "How's My Boy," by the same composer, was dramatically interpreted. The others were "Uncle Rome" and "The Fiddler of Dooney."

Two songs by Arthur Hartmann were included in the evening's program, "A Fragment" and "Child's grace," the latter being particularly appealing. In "A Fool's Soliloquy," by Campbell-Tipton, the singer rose to a high tension and the program was climaxed by "The Eagle," by Carl Busch. Mr. Clark responded generously to the prolonged applause of his audience and sang a number of encores, among them "I Think When I Read That Sweet Story of Old," which was sung with simplicity and feeling and apparently struck a responsive chord in his hearers.

Mr. Clark sings with admirable ease and is in highest degree the finished artist.

His appearance was the closing number on the Drake University Music Course, of which Dean Holmes Cowper is manager. The course has been a remarkable one, including Maggie Teyte, Amato, Sametini, Frances Ingram, Slezak and Tetrassini.

## FORTNIGHTLY MUSICAL CLUB.

The Fortnightly Musical Club was entertained by Mrs. Henry Frankel on Friday afternoon. Mrs. Harry H. Coggeshall was leader of the day, the subject, "Modern French Composers." Musical illustrations were given by Mrs. Leonard Harbach, Mrs. Gilbert Vincent, Katharine Bray Haines and Marjorie Davis, vocalists; Mrs. David Jewett and Josephine Witter, pianists; violin and piano number by Mrs. Frankel and Georgine van Aaken, violinists, with Mrs. Arthur Neumann at the piano. Mrs. Roy Walther was the accompanist of the afternoon.

## RALPH LAWTON GOES TO CHICAGO.

Ralph Lawton, of the piano department of Drake Conservatory of Music, has accepted a position with the Columbia Music School, of Chicago, with which school he studied for a number of years.

Mr. Lawton will be missed in Des Moines music circles, but the new field offers greater chances, especially in concert work.

CAROLINE YOUNG SMITH.

## Lindborg Orchestra Concert.

Bethany College.  
Lindborg, Kan., March 14, 1914.

One of the musical events of the season was the concert given by the Bethany Symphony Orchestra, Forrest Schulz, conductor. Mr. Schulz offered a very interesting and ambitious program, and the orchestra played in a satisfying manner. The "Rosamunde" overture, by Schubert, was splendidly delivered. Great interest was manifested in the Mozart symphony in C major ("Jupiter"). Mr. Schulz' interpretation of this beautiful work was clear, direct and musical. Alma Rosengren was the violin soloist of the evening, playing the Mendelssohn concerto (first movement) with orchestra accompaniment. She played with a smooth polished style, clarity and fine musicianship. Her bowing was excellent. The young violinist was warmly applauded. The second part of the program opened with the first movement of the Rubinstein D minor concerto, with Floyd Robbins at the piano. Mr.

Robbins played this brilliant movement in masterly fashion. His technic was clean cut and his brilliant playing brought forth prolonged applause. He was well supported by the orchestra. The most pretentious number on the program was perhaps Tchaikowsky's "March Slav." This work received a most creditable performance. Lindborg can be congratulated on having such a fine orchestra, which would do credit to towns of much larger size.

## FORREST SCHULZ'S RECITAL.

Forrest Schulz, violinist, who appeared in recital at the Bethany College Chapel, rendered the following program: Sonata for violin and piano, G minor, op. 19, Sjogren; concerto, D minor, op. 22, Wieniawski; "Albunblatt," Wagner-Wilhelmj; "Berceuse," Jarnefelt; "Caprice Viennois," and "Liebesfreud," Kreisler; "Swedish Dance," Brase; "Au bord d'un ruisseau" (By the Brook), Rene de Boisdeffre; "Souvenir de Moscow," Wieniawski. His interpretation of the concerto in D minor was scholarly and he played with good tone and artistic finish. The "Swedish Dance" by Brase was much applauded. Mr. Brase is teacher of harmony and organ at the Bethany Conservatory. This little composition, very Scandinavian in character, is well written. It is a grateful composition for violinists seeking novelties. Mr. Brase had to acknowledge the applause of the audience.

## "MESSIAH" REHEARSALS PROGRESS.

"The Messiah" chorus rehearsals for the festivals are progressing. Henry Edward Malloy is proving himself a fine conductor and he will no doubt make the rendition of "The Messiah" a success. E. A. HAESENER.

## Five Klibansky Artist-Pupils.

Three artist pupils of Sergei Klibansky are appearing in a series of concerts in Maine, namely: Eulalia Bright Cannon, soprano; Jean Vincent Cooper, contralto; and Paul F. Eichhorn, baritone. March 7 they appeared at Rumford Falls, Me., and the following press reprint is from a local paper:

Miss Cooper sang "My Heart," by Saint-Saens; much was expected of her, as she was the winner of the \$3,000 grand opera scholarship. In her the audience was not disappointed; her rich, mellow tone floated over the large hall in soothing sweetness. She was heartily encored.

Paul F. Eichhorn's singing of "Since We Parted" showed the wide range of his voice, while his singing of "Invictus" showed wide latitude in strength of voice. He received well merited applause, and responded.

Eulalia Bright Cannon delighted the vast audience with her bird-like, sweet voice. Never before have Rumford people heard such soprano singing. "One Fine Day" was rapturous; she responded to an encore with a charming ditty.—Rumford Falls Times.

The fourth artist pupil is Tilla Jansen, lyric soprano in the Stadttheater of Hamburg, Germany, who has been re-engaged for a period of two years. The fifth is Marie Louise Ficker-Wagner, soprano, who appeared at the third concert of the Three Arts Club series, New York, March 19, singing the following:

Aria from Tannhäuser.....Wagner  
Rosary of Spring.....Bliss  
Verborgeneit.....Wolf  
We Too Together.....Marshall Kernochan

Miss Wagner.

Miss Wagner pleased her audience greatly, for her voice is of beautiful quality, and she sings with that style characterizing all the Klibansky pupils. Kernochan's "We Two Together" was especially very much liked.

## Besthoff, Chittenden Pupil.

Mabel Besthoff, pupil of Kate S. Chittenden, was a very talented child pianist when first heard semi-publicly a few years ago. She has since then studied the piano persistently, with the determination to succeed. The child has grown into a charming young girl, who, on every appearance at the American Institute of Applied Music, New York, showed consistent improvement allied with high ambition. Time was when she was unable to use the damper pedal; now she is an expert, playing cleanly, with discreet use of the several pedals, and always with the musical warmth and intelligence associated with the recollection of all her playing. A dozen piano works by old and modern composers being ripe for public performance, Miss Chittenden issued invitations to hear her at the institute headquarters, New York, March 20, when she played the following interesting program:

Sonata, op. 8.....Beethoven  
Melodie.....Neupert  
Arabesque.....Schumann  
Gigue, op. 38, No. 2.....Schumann  
Romance, op. 32, No. 3.....Schumann  
Introduction et Valse Lente, op. 19.....Sievking  
Romance, op. 17, No. 3.....Faure  
Etude.....Koploff  
Valse Romantique.....Debussy  
Etude, op. 25, No. 6.....Chopin  
Walzerchen.....Liszt  
Allegro con fuoco, op. 25, No. 1.....Sinding

Some musical comedies take \$50,000 to "put on," and about a week and a half to take off.—New York Morning Telegraph.

## CHICAGO HAS SEVERAL CONCERTS ON SUNDAY.

**Schumann-Heink Among Those Heard—Great Contralto Attracts Large Audience at Orchestra Hall—Cincinnati Pianist Makes Chicago Debut—Chicago Symphony Orchestra Program—Bach Choral Society to Appear in Lenten Concert—General News Paragraphs of the Week.**

Mme. Schumann-Heink's popularity in Chicago remains firm as ever. Even though the Sunday concert goes were invited to several good concerts the majority chose Orchestra Hall, where the great contralto was heard by a capacity audience. The last group was the only one heard by this writer and it was made up of "Dawn in the Desert," by Gertrude Ross, two songs by Edward Grieg, "The Mother Sings" and "Im Kalmie," Xavier Leroux's "The Nile" and "Good Morning, Sue," by Leo Delibes. These songs though in the main written by foreigners, were rendered in English, even though some of the translations, especially of the "Bonjour Suzan," were deplorable. Mme. Schumann-Heink sang admirably and won vociferous applause after each song.

The recitalist was beautifully supported by Katharine Hoffman, who, as ever, played most artistic accompaniments, not only for the singer, but also for Nina Fletcher, violinist, the assisting artist, who was heard by this writer in her second group, which included the aria by Bach, Cui's

Cavatina and Wieniawski's Polonaise in D major. Miss Fletcher shared with Mme. Schumann-Heink the success of the afternoon and she proved to be a violinist of no small attainment. She produces a good large tone and her technique is above reproach. The recital was under the local management of F. Wight Neumann.

LEON SAMETINI AND RUDOLPH REUTER AT STUDEBAKER.

At the Studebaker Theatre last Sunday afternoon F. Wight Neumann presented two resident artists, Leon Sametini, violinist, and Rudolph Reuter, pianist. Here, too, a good sized audience was present and other duties prevented the writer from hearing but one of the soloists, Mr. Sametini in his first group, made up of the Ficcio allegro, Lotti's aria, Porpora's minuet and Paganini's caprice in A minor. Three of those numbers, the allegro, aria and menuett were, on this occasion, given their first performance in Chicago; likewise the Chopin-Sametini impromptu in A flat major, Vieuxtemps' "Serenite" and Kes' "Karakteristische Tanzweisen" and with Mr. Reuter the violinist played also for the first time in Chicago the sonata for violin and piano in G minor by Daniel Gregory Mason.

Mr. Sametini's selections proved him, first of all to be a master in program making; secondly, he played admirably. Mr. Sametini has been heard in Chicago on many occasions in recital, concert and as soloist with the Chicago Symphony Orchestra and always has impressed especially by the grace and elegance of his playing and those qualities were again manifested and even developed since his last hearing. Equipped with a facile and impeccable technique he played superbly the Paganini caprice in A minor and under his agile fingers it seemed mere child's play, and at its conclusion the audience rewarded the artists with salvos of applause, compelling him to give an encore.

Mr. Sametini's Chicago recitals are well patronized and many violin teachers and students were noticed in the audience.

MARCIAN THALBERG MAKES DEBUT IN CHICAGO.

At the Fine Arts Theatre last Sunday afternoon Ernest L. Briggs presented Marcian Thalberg, pianist, and Marguerite Burkhardt, soprano. Mr. Thalberg was heard in the Robert Schumann sonata in F sharp minor, in which he demonstrated his capacity as a fine artist. He is one of the representative pianists of the French school, and resides in Cincinnati, where he is one of the heads of the piano department at the Cincinnati Conservatory of Music, conducted by Bertha Baur, the popular directress, who brought Mr. Thalberg from Europe last fall. A small audience was in attendance at the Fine Arts Theatre, but upon a return engagement a much larger gathering would surely be present, as such playing as was offered by Mr. Thalberg is

worthy of a large attendance and should bring good returns to the management.

The French pianist's playing revealed a deep student, an excellent musician and in the sonata he proved to be not only a romantic and poetic player, but also a temperamental and vigorous one. The forti passages were delivered with stupendous dynamic power, yet at no time was the piano maltreated and no pounding was apparent. The pianissimo tones produced were exquisite. All in all, Mr. Thalberg's debut in Chicago was successful and he should be heard here again. Due to the many concerts on this day the other soloist was not heard and consequently her work cannot be reviewed.

LOUISE ST. JOHN WESTERVELT AND COLUMBIA CHORUS.

Last Sunday afternoon at the Howard Theatre, Louise St. John Westervelt presented the Columbia Chorus before an audience of good size, though not taxing the limited capacity of the theatre. Miss Westervelt has produced in Chicago more choral numbers for female voices than perhaps any other conductor in the land and again on this occasion she introduced a practically unknown French composer, a Monsieur Ladmirault, whose "Woodlawn Spirits" proved to be one of the most interesting numbers on the program. The song is well built for voice and has the mark of the ultra-modern French composers. It could have been written by a Debussy or a Charpentier. As to this very difficult number, it was beautifully rendered by the chorus.

Other chorals heard by the writer were the Arne "Fair Fidele," "When Love Hath Entangled" and "Love Will Find the Way," both by Brahms and arranged by Saar (the well known Cincinnati composer and instructor), and "The Hall of the Atrides," by Chausson. Miss Westervelt had well drilled her chorus and the young ladies were sure in the attacks and the shadings were all that could be desired. Miss Westervelt has done much toward creating an interest in this female choral society and it seems that the time is now ripe for professional singers to come together and ask Miss Westervelt to direct a Chicago Ladies' Choral Society made up exclusively of professional singers. It would be a worthy addition and a strong competitor of the Mendelssohn Choir, the well known male choral society of this city.

The need of one more choral society is felt and Miss Westervelt should take the hint and see that such a society is founded.

Lillian Price was heard in songs by Hildach, Lindner and Tchaikowsky, in each of which she gave evidence of good musicianship, as well as having been well taught. Miss Price has made great progress in her art. Her voice has taken on volume without losing any of its sweet quality and her work reflected credit also on her mentor, who, we were informed, is Miss Westervelt. Other soloists appeared on the same program, but were not heard; likewise excerpts from the cantata "The Poet and the Dryad" from manuscript and produced for the first time in Chicago came too late in the afternoon to be listened to by this reviewer. This work is from the pen of A. Cyril Graham. The last part of the program was given up to a group of Swedish folksongs arranged by Louis Victor Saar.

SECOND LENTEN MUSICALE.

The second Lenten musicale, given under the direction of Eleanor Fisher-Talbot in the gold ballroom of the Congress Hotel, last Saturday afternoon, proved very successful and was well attended. Oscar Seagle, the eminent baritone, was the soloist and gave unalloyed pleasure in "Vittoria, il mio cor," by Carissimi; in two old French songs, "Psyche," by Paladilhe; Chabrier's "L'Isle Heureuse"; Moussorgsky's "Chanson de la puce"; Brahms' "Wir wandelton" and the same composer's "Meine Liebe ist gruen"; Frank La Forge's "Coyote Song"; "Lagan



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CARL D. KINSEY, Sec'y.



Love," by Hamilton Harty; "Philanderer," by Herman Lohr, and Marshall Kernochan's "The Smuggler's Song."

Only the second group, made up of French numbers, was heard by this reviewer, but it was sufficient to find Mr. Seagle at his best; he was in glorious voice and his rendition of the French numbers was most artistic. His enunciation is pure and his interpretation most interesting. Especially praiseworthy was his rendition of the "Chanson de la puce," a very odd and difficult number. A poor interpretation would render it hilarious, but such was not the case with Mr. Seagle, who was recalled many times by incessant applause. It is strange that such insects as a "puce" could inspire composers, yet even Berlioz, in his "Damnation of Faust," brought in the same creature of repugnance, which he, too, dressed in a velvet suit.

The other soloist on the program was Emily Barber, violinist, who, when she played in pitch and did not scratch in a manner which greatly irritated the nerves, played well and in some of her lighter numbers gave entire satisfaction. Mr. Seagle will again be one of the soloists at the third Lenten musicale, to be given under the same patronage, Saturday afternoon, March 21.

#### CHARLES ROUSE MAKES DEBUT IN RECITAL.

Charles Rouse, a pupil of Herman Devries, made his debut in recital at the Little Theater last Monday evening, March 16, in a well balanced and interesting program. The first group was made up of Giordani's "Caro Mio Ben"; the second group, of Schubert's "Der Neugierige"; Rubinstein's "Es blinkt der Thau," and the same composer's "Der Asra. The third group, given to the French composers, brought forth two selections by Bemberg, "Chanson Hindoo" and "Chant Venetien"; Debussy's "Romance" and "L'heure exquise" by Hahn. The last group comprised the "When Through the Piazzetta," by Jensen; "A Little Winding Road," by Ronald; Bemberg's "Tis Snowing," and Quilter's "Song of the Blackbird."

Mr. Rouse, the possessor of a small, but admirably well trained baritone voice, does much with it. His singing is artistic and he revealed himself to be a musician of the first order, singing always with taste and style. His enunciation of English, Italian, French and German is excellent, and likely enough a good future is in store for this young man as a drawing room singer, or even as a recitalist for concert halls of the size of the Little Theater.

The recitalist was accorded a rousing reception and granted several encores through the course of his program. He had inadequate accompaniments, played by Phelps Cowan, a young man who has yet much to learn in this difficult branch of music. Mr. Rouse will give a second recital in Orchestra Hall foyer the latter part of April.

#### ANOTHER MASQUERADE IN BERGEY STUDIOS.

Last Saturday evening, March 21, another musical masquerade was given in the Bergey Chicago Opera School studios, Fine Arts Building. At the first one, which took place on Saturday, March 14, the masquerade was given by pupils, but on the second occasion the masqueraders were around-town people, who enjoyed the contest as much as the students did the previous week. The contest consisted of guessing who's who in the studio. At about 8 o'clock the lights in the rooms were turned down and one by one the masqueraders came in and were seated by Mrs. Bergey in the large studio, and then the one who guessed the names of most of the masqueraders received a prize, offered by Theodore S. Bergey.

At the first masquerade Mae McMinn, a pupil of the Bergey Chicago Opera School, made the most correct guesses and was awarded the prize. After the masquerade dancing, a musicale and a very nice buffet constituted the balance of the evening, which came to a happy close long after the stroke of twelve. The masquerade was a big success and was hugely enjoyed by pupils and parents alike and friends of the Bergeys.

#### CLARENCE EIDAM'S PUPILS IN RECITAL.

Elizabeth Layman and Elsie Eidam, pupils of Clarence Eidam, were among the soloists heard at a recital given in the Auditorium Recital Hall, last Saturday, March 21.

#### HERMAN DEVRIES OPERATIC PROGRAM.

Next Sunday evening, March 29, at the Fine Arts Theater, an operatic performance will be given by students of Herman Devries' opera class. The program will consist of the second act (garden scene) of Gounod's "Faust," with Mrs. J. Mitchell Hoyt as Marguerite, Harriet Stuart as Siebel, Martha will be entrusted to Marie Yahr, Faust will be Alfred Kanberg, and Montgomery White will be the Mephisto. The second act of Gounod's "Mirella" will be presented with Mabel Cox in the title role, Marie Yahr as Taven, Grant Kimbell as Vincent, Charles Rouse as Ourias, Montgomery White as Ramon, and Harry Thomson as Ambrose.

The last part of the program will have the first and fourth acts of Massenet's "Manon," with Mrs. Thomas J. Prindville in the title role, Harriet Stuart, Mabel Cox and Hortense Brunswick as Poussette, Rosette and Javotte, respectively. Alfred A. Kanberg will be the Chevalier, Harry Thomson the Count, Charles Rouse will essay the part of Lescaut, De Bretigny will be Henry Marsotte,

Guillot will be Frederick T. Blum, and the smaller parts will be entrusted to Boris Torchinsky, Henry Huberty, Herbert Powers and John Darrow. Mr. Devries will be at the piano.

#### CARL D. KINSEY TO PRESENT HELENE KOELLING.

Carl D. Kinsey will present Helene Koelling, soprano, in a song recital, Wednesday evening, April 8, at the Fine Arts Theater. Mme. Koelling has entirely recovered from her severe illness of the early winter, when the first announced recital in Chicago was postponed indefinitely. Her program will include, beside the classics, French, German, English and American compositions.

#### ORGAN TO BE DEDICATED.

Thursday evening, March 26, Edwin H. Lemare, the English organist, will give the opening recital on Carl D. Kinsey's new four-manual Casavant organ at the First Congregational Church of Oak Park. Mr. Lemare's program is made up of selections by Bach, Dubois, Bernard Johnson, Mendelssohn, Liszt, Wagner, and two numbers from the pen of the recitalist. Mr. Lemare, having come to America for a few recitals in New York and Pittsburgh, has been induced to come to Oak Park especially for this occasion.

#### LARGE ENROLLMENT AT DE PAUW UNIVERSITY.

The De Pauw University School of Music of Greencastle, Ind., of which Robert G. McCutchan is the dean, has reported to this office the splendid year it has had, having increased the enrollment, over forty-three per cent. of the students in the university taking music as their major study. In addition to that, the increase in men has been very large. More than twenty per cent. of the enrollment is of men—not young boys. Mr. McCutchan, in his report to this office, says that he feels very encouraged over the generally hopeful outlook.

#### ESTHER PLUMB TO BE OWN MANAGER.

Esther M. Plumb, the distinguished contralto, has decided to do her own managing for next season. Here-

after, in all matters pertaining to engagements for Miss Plumb the managers and those interested in her should address the singer at her personal address, 4173 Lake Park avenue. Miss Plumb told a reporter for the MUSICAL COURIER that she did not have any trouble with her ex-manager, but that she expects to be happier booking her own dates than in being under a local manager.

#### BACH CHORAL SOCIETY.

The Chromatic fantasia and Prelude in D major will be played by Wilhelm Middelschulte, organist, as the opening number at the Lenten concert to be given by the Bach Choral Society, John W. Norton, conductor, in Orchestra Hall, Thursday evening, April 2. This number will be followed by a Bach motet for double choir, "Now Shall the Grace." The first choir part will be sung by the following professional singers: Louise Burton, Mary Reckard Fitch, Hazel Eden Mudge, Lillian Price, Lora Withers, Helen Bright Bengel, Elizabeth Fisher, Ada M. Kelley, Harriet McConnell, Ethel Wakefield, Marie Yahr, Alfred A. Kanberg, Walter A. Diederich, Worthe Faulkner, John Hedgecoxe, William J. Oliver, Heathe Gregory, Willam G. Hay, Charles Hutzler and Arthur Slack. The full chorus will sing the second part.

After the Bach numbers Gounod's beautiful choral work, "The Redemption," will be rendered by the full chorus of 100 voices and the following solo artists: Luella Chilson-Ohrman, soprano; Beecher Burton, tenor; Marion Green, basso-cantante, and John Rankl, baritone. In this work a professional trio is used, and these parts will be sung by Marjorie Dodge Warner, soprano; Ora Padgett-Langer, mezzo, and Mathilde Heuchling, contralto. Thirty members of the Chicago Symphony Orchestra and Wilhelm Middelschulte, organist, will furnish all the accompaniments.

#### JEANNETTE DURNO'S SERIES.

Jeannette Durno will give the last of her recital series at the Chicago Little Theatre on Monday evening, March 23. An excellent program is to be presented. Miss

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Durno's previous recitals presage well for her last one, and her recital series should be made an annual event.

### CHICAGO MUSICAL COLLEGE.

Fifteen students of the Chicago Musical College appeared with the Sunday Evening Club Thursday evening, March 19, at Orchestra Hall. The conductor was O. Gordon Erickson, a member of the college faculty.

Saturday morning, March 21, the Chicago Musical College school of acting presented Dion Boucicault's famous comedy, "Kerry," with Redmond Flood, late of the Fine Arts Theatre Company, in the leading role, and the students of the school assisting in the characterizations. The Chicago Musical College school of acting has presented more than a dozen plays during the past two terms, a record not equaled by any similar school. Immediately preceding the dramatic program pupils of the vocal, violin and piano departments gave a program which was marked by the excellence of each student who appeared. Elsie Reber, one of the most proficient pianists of the city, was warmly applauded, and H. Stanley Deacon received an ovation at this, his first appearance on a recital program. Mr. Deacon is a young man of but twenty-one years of age, and his vocal training has been entrusted to Signor Sacerdote. The young man grew up as a singer in the St. Peter's Episcopal Church choir, where he became known as a baritone of marked ability. His brother, Robert S. Deacon, was soloist at this church for a number of years. The younger of the Deacon brothers possesses a rich, warm operatic baritone voice which will no doubt give him high rank among the singers of this country. He will gain his first professional experience on the road this summer when he appears with the Dan S. Denton Quartet, of which Mr. Denton is the tenor, Mrs. Dan Denton the contralto, and Ella Corrigan, soprano.

### MIDDLETON AND OPERA.

A certain musical paper says that "Arthur Middleton who has been engaged by the Metropolitan Opera Company, has never appeared in opera." The representative of that paper, who was once associated with Mr. Middleton at the Chicago Musical College, must have forgotten a production of Gounod's "Romeo and Juliet," given under the direction of Herman Devries, in which Mr. Middleton took, with great success, the part of the Friar.

### MACBURNIE STUDIOS RECITAL.

Lillah Barnett, soprano, assisted by William Lester, accompanist, will give a program of songs by Ha'fd'n-Kjerulf at the MacBurnie Studios, Fine Arts Building, March 23.

### CLARENCE EIDAM'S DATES.

Clarence Eidam, pianist, will appear in recital at Morgan Park, Saturday evening, and at Blue Island, Ill., Monday evening, March 30. Both recitals are managed by Rachel Bussey-Kinsolving.

### CHICAGO CHAMBER MUSIC SOCIETY CONCERT.

Last Thursday afternoon, March 19, the Chicago String Quartet was heard in the foyer of Orchestra Hall in a well arranged and interesting program, made up of the Brahms C minor and Mozart F major quartets.

### SUNDAY EVENING CLUB CHOIR.

Last Thursday evening, March 19, the Chicago Sunday Evening Club Choir, under the direction of its conductor, O. Gordon Erickson, gave a concert in Orchestra Hall. The choir was assisted by fifty members of the Chicago Symphony Orchestra and Mabel Sharp Herdlen, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Arthur Middleton, bass. The soloists were heard in Cole-ridge-Taylor's "A Tale of Old Japan."

### CHICAGO SYMPHONY ORCHESTRA'S PROGRAM.

The Chicago Symphony Orchestra, Frederick Stock, conductor, presented the following program at its concerts on Friday afternoon and Saturday evening, March 20 and 21:

Symphonic prologue, Mary Magdalene, op. 44.....Kaun  
Symphony, after Byron's Manfred, op. 58.....Tchaikowsky  
Viennese Rhapsody.....Schmitt  
Two legends from the Kalevala.....Sibelius  
Capriccio Espagnol, op. 34.....Rimsky-Korsakow

### ARTHUR MIDDLETON ENGAGED BY METROPOLITAN OPERA.

As announced in last week's MUSICAL COURIER, Arthur Middleton, the American basso, has been engaged by the Metropolitan Opera Company to sing some of the important basso roles of the German repertoire. Beside appearing in Wagnerian parts Mr. Middleton will sing in one or two Italian operas. Since the announcement appeared in the MUSICAL COURIER, Mr. Middleton has received congratulations from friends and admirers all over the country.

### MINNEAPOLIS ORCHESTRA ENGAGED FOR MAY FESTIVAL.

Rachel Bussey Kinsolving has engaged the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, for a May festival in Decatur, Ill., May 11 and 12. The list of soloists will be published in these columns at an early date.

### MME. SCHUMANN-HEINK TO GIVE ANOTHER RECITAL.

Mme. Schumann-Heink, at the request of F. Wight Neumann, has consented to give another song recital in Chi-

cago at the Studebaker Theatre, Sunday afternoon, April 12, the date originally booked for Mme. Matzenauer, contralto of the Metropolitan Opera Company, who was obliged to cancel her tour on account of ill health and who, on the advice of her physicians, has left for Europe. This will be the last appearance of Mme. Schumann-Heink in Chicago before she leaves for Bayreuth.

### ISABEL RICHARDSON AND LULU JONES DOWNING ON WESTERN TOUR.

Isabel Richardson, mezzo soprano, and Lulu Jones Downing, composer-pianist, have just started on a Western recital tour, which opened most successfully in Nebraska City, Neb., last Tuesday, March 17. Other cities to be visited are Kansas City, Mo., and Denver and Salida, Col.

### FROSOLONO HONORED.

Antonio Frosolono, director of the Illinois Theatre Orchestra, is receiving congratulations from his many friends and admirers in Chicago and neighboring cities, on his recent election to membership in the Association of Musical Conductors of America. This honor came very unexpectedly to him, but not to those who have had the privilege of hearing the recitals given by this artist. For a number of years he has been one of the few violinists whom the public always favored, and justly so, because the charm and discrimination of his playing merits all the praise and enthusiasm the public has given him.

During the present season he has been engaged three times by the Civic Music Association of Chicago and on all occasions his work met with the highest approval. Mr. Frosolono has been associated with the best in music all his life and early in his career won a very enviable reputation in Europe, having played in Paris, Bremen, at the opera in Berlin, and is well known in the highest music circles in Italy and Switzerland.

At all times he is striving for the perfection of his art and his sincerity is certain to endure and always command the praise of the music loving public.

### CHICAGO NOTES.

Horatio Connell, baritone, and Edith Chapman Gould, soprano, of New York, will sing with the Apollo Musical Club at its performance of Bach's Mass in B minor, Monday night, April 6, at Orchestra Hall.

At the Illinois Music Teachers' Association one of the main attractions will be the appearance of Adolf Brune, pianist-composer, who will perform his sonata, op. 33, for piano and violin. Ludwig Becker will play the violin part. The I. M. T. A. convention this year takes place the first week in May at Aurora, Ill.

Herbert Felber, Jr., violinist, will be the soloist at the twenty-first Sinai Orchestral concert to be given Sunday evening, March 22, at Sinai Temple. He will play "Rondo Capriccio," by Saint-Saens, and a group of solos. The orchestra under the direction of Arthur Dunham will play numbers by Beethoven, Elgar, Stock, Andre, Delibes and Kremsner, and Mr. Dunham will also play an organ solo.

The Haydn Choral Society presented last Friday evening, March 20, "King Olaf," by Edward Elgar, at the Park Avenue M. E. Church. The Haydn Choral Society, under the direction of Professor Owens, during the last five years has won three singing contest prizes and will go to the Pacific Coast to try to win another prize next year.

Mischa Elman will give his farewell violin recital at the Studebaker Theatre on Sunday afternoon, April 19, under the direction of F. Wight Neumann. This will be Mr. Elman's last appearance for at least two years, as he leaves directly after the recital for the Pacific Coast and from there goes to Australia. Elman has contracted for a tour through Germany, Russia and England for next season.

Advanced pupils of Frank van Dusen, Edward Clarke and Herbert Butler, of the American Conservatory, will give a recital at Kimball Hall, Saturday afternoon, March 28.

Alma Gluck, one of the most popular sopranos on the concert stage today, will make her last appearance in Chicago this season at the Studebaker Theatre, Sunday afternoon, April 26, under the direction of F. Wight Neumann.

### Hinton Quintet in Demand.

The success of Arthur Hinton's new piano quintet at the Kneisel concert on February 10, assisted by Katharine Goodson, was so pronounced that within five weeks the work received five performances in New York alone. The Kneisel Quartet and Miss Goodson repeated it at the Institute of Musical Art on March 10, and the Olive Mead Quartet, assisted by Mrs. Williston Hough, performed Mr. Hinton's composition at the Cosmopolitan Club, Columbia University, and in Brooklyn. The Kneisel Quartet introduced the piece to Boston on Tuesday, March 17.

William (who has been persuaded to contribute to our annual concert)—Can 'ee tinkle "Varmer's Boy," miss?

Squire's Daughter—Have you brought your music?

William—Music! I don't sing by music, I sings by hear-say.—London Opinion.



## THE WEEK IN BALTIMORE.

**Gustav Strube, Composition Played at Florestan Club Musical—Boston Symphony Orchestra's Final Concert—Death of Franz Joseph Mittler—General Notes of Interest.**

Tuxedo 752 F.  
213 Prospect Avenue, Roland Park,  
Baltimore, Md., March 20, 1914.

A recital was given on Friday by Sophie Breslau, the young contralto. This was Miss Breslau's first appearance in Baltimore and she was greeted very warmly, and left a favorable impression. Her program consisted of: "Der Tod und das Mädchen," "Gretchen am Spinnrad," "Rastlose Liebe," Franz Schubert; "Immer Leiser wird mein Schlummer," Johannes Brahms; "Zueignung," Richard Strauss; "Orphan," Moussorgsky; "Quiet Night," Rimsky-Korsakoff; "Chant Juif," Moussorgsky; "Peasant Song," Malo Russian Song, Rachmaninoff; "J'ai Pleuré en Rêve," Georges Hue; "Colomba," Kurt Schindler; "Psyché," Paladilhe; "Beim Tanz," Hans Hermann; "Norwegian Love Song," L. V. Saar; "I Hear a Thrush at Eve," Cadman; "Way Down South," S. Homer; "Come to the Garden, Love," Salter.

Upon being recalled at the end of the program, Miss Breslau sang "The Habanera," from "Carmen."

## FLORESTAN CLUB MUSICAL.

At the Florestan Club, on Tuesday evening, a unique concert was given by the Longy Club, composed of members of the Boston Symphony Orchestra. Two novelties for wind instruments were introduced; the first being a suite in four numbers for flute, oboe, clarinet, horn and bassoon, by Gustav Strube. The work, which is written along classic lines, shows the composer's intimate acquaintance with the instruments for which he was writing. It is a very melodious and beautiful work, and made a marked impression upon the audience.

The other work was a suite for two clarinets, two bassoons, flute and oboe, by Andrew Maquarre, in somewhat lighter vein. The composers, who were both present, were enthusiastically called for.

## CONCERT AT SAMUEL READY SCHOOL.

On Wednesday evening a concert was given at the Samuel Ready School, under the direction of Frederick W. Wolff, by a quartet of singers from Grace and St. Peter's Church Choir, of which he is organist and director. The quartet consisted of Minna Adt, soprano; Mrs. Henry Franklin, contralto; Charles Ranft, tenor, and Elmer Gens, bass. Alfred Fuerthmaier, cellist, assisted the quartet, and Frederick W. Wolff accompanied. The program was as follows: "Ballad of the Weaver" (Hatton), quartet; "Break, Break, Break" (F. W. Woeff), "The Little Irish Girl" (Löhr), Mrs. Franklin; "Nita Gitana" (De Koven), Mr. Ranft; "Marie" (Franz), "Slumber Song" (Brahms), Miss Adt; "The Rosary" (Nevin), quartet; "Serenade" (Hans Sitt), "Minuet" (Bach), Mr. Fuerthmaier; "The Spring Has Come" (Maude Valerie White), Mrs. Franklin; "I Love You" (Sobeski), Mr. Ranft; "The Birthday" (Woodman), Miss Adt; "Elegie" (Hadley), "Gavotte" (Popper), Mr. Fuerthmaier; "Spring Song" (Reinecke), Miss Adt (with cello obbligato); "O Hush Thee, My Babe" (Sullivan), quartet.

## BOSTON SYMPHONY CONCERT.

The last of this season's concerts by the Boston Symphony Orchestra took place on Wednesday evening at the Lyric, before a capacity audience. I was not able to be present, but from all accounts the concert must have been

unusually fine. The symphony was Beethoven's fifth, which seems to be the most popular number in symphonic literature in Baltimore. Following this was the beautiful Haffner "Serenade of Mozart," and the final number was the Paderewski piano concerto, played by the composer. This being presumably the farewell of the pianist, the audience was insistent in its demands for more, so that Mr. Paderewski played one of the Mendelssohn songs without words, and the Chopin so-called "Butterfly" etude.

## BALTIMORE NOTES.

During the absence from the city of Dr. Merrill Hopkinson on a recital tour in Boston and vicinity, Walter G. Johnson is substituting for him at the midday services at old St. Paul's.

Alfred G. Fuerthmaier, cellist, played at the organ recital at Grace and St. Peter's Church on Sunday.

Mrs. Clifton Davis, whose song recitals had to be postponed on account of a severe attack of bronchitis, is much better, and soon will be ready to sing again.

Minna Adt, soprano, and Mrs. Randolph Wilson, contralto, have been engaged to sing at special Lenten services at Grace and St. Peter's Church.

Hobart Smock, Frank Taylor, Merrill Hopkinson and Harry Smith sang at the banquet of the Hibernian Society on St. Patrick's night.

By the death of Franz Joseph Mittler, Baltimore loses one of the prominent musical figures of the old regime. Mr. Mittler had been retired for some time, but in former years he was one of the leading spirits of the city's musical life. He was for twenty-five years director of the Baltimore Liederkrantz, was one of the organizers of the Musical Union, and was organist, at different times, of the Church of the Immaculate Conception, of Zion Lutheran Church, of Grace Episcopal Church, and of Har Sinai Synagogue. Mr. Mittler was seventy-three years old at the time of his death. D. L. F.

## Rubinstein Club's "Presidents Day."

Saturday afternoon, March 21, was a gala afternoon with the New York Rubinstein Club. It was "Presidents" day, which means that the presidents of New York's



UMBERTO SORRENTINO.

prominent women's clubs were guests of the Rubinstein on this occasion.

The grand ballroom of the Waldorf-Astoria, effectively decorated with the red and white colors of the club, the many à la mode and attractively gowned members and guests, completely filling boxes and floor space, the dignified presidents occupying the platform with Mrs. William Rogers Chapman, the Rubinstein Club president, all together presented a highly attractive scene.

Florence Hinkle, New York's much admired soprano, was the principal soloist of the afternoon, delivering her songs with that loveliness of tone, finished style and charm of manner which one has learned to expect when Florence Hinkle sings.

Umberto Sorrentino, the New York tenor, proved a popular singer in his group of three songs; he was also heard in the "La Boheme" (Puccini) duet with Millo Picco, the Boston Opera tenor.

Harriet Ware and Kate Vannah, representative American composers, were given rousing applause.

The attractive and varied program appears below:

Fantaisie in F minor.....Chopin  
Biddar Leete.  
Heller Blick.....Haydn  
Du bist die Ruh.....Schubert  
Rosenlein, Rosenlein.....Schumann

Auf dem See.....Brahms  
Des Liebsten Schwur.....Brahms  
Florence Hinkle.  
Accompanied by Charles A. Baker.  
My Ideal (Romance).....Tosti  
Chanson Triste.....Henri Duparc  
Le Reve (Manon).....Massenet  
Umberto Sorrentino.  
Accompanied by Maurice la Farge.  
Spring Song.....Harriet Ware  
Oblation.....Harriet Ware  
Boat Song.....Harriet Ware  
Sung and played by the composer.  
Rhapsodie Hongroise No. 14.....Liszt  
Biddar Leete.  
My Bairnie.....Kate Vannah  
Eily.....Kate Vannah  
Good-bye, Sweet Day.....Kate Vannah  
Lilla Ormond-Dennis.  
Accompanied by the composer.  
Eri Tu (Ballo en Maschera).....Verdi  
Millo Picco.  
The Falling Star.....Old Irish  
Come Unto These Yellow Sands.....Purcell  
Summer Time.....Stephens  
Lullaby.....Old Irish  
A Song of Joy.....Woodman  
Florence Hinkle.  
Duet, La Boheme.....Puccini  
Signors Sorrentino and Picco.

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### Frances Alda Charmed Coast City.

Laudatory press opinions, a few of the many received by Frances Alda, soprano of the Metropolitan Opera Company, follow:

Frances Alda may be entered into the list of surprises, for even in the fact of all that he been told of her, she surpassed the general expectation upon her appearance. Personally, she has an attraction that grows the oftener you see her. We heard that Mme. Alda is studious and has bent her efforts toward the intellectual as well as to the dramatic and emotional sides of music, and this is to be seen not only in her work, but in her personality, her face combining dreaminess and mental alertness, producing an unusual type of feminine beauty. In point of years and experience, Mme. Alda has arrived at a convergence of youth and maturity. Her voice is fresh and clear as the lark's and she has the expressiveness of one who has passed the first sentimentalism and passed into the richness of feeling.

Denoted as a dramatic soprano, she is quite entitled to the classification, but the quality of her voice includes much more than that. It is not only lyric, it is truly coloratura in many phrases, purity and clearness and flexibility, indicating that she could cover many intricate floridities with no effort.

An effect that is really bird-like in the literal sense of that over-used word, is a natural product of the Alda throat. She veritably warbles at times with the daintiness and sweetness peculiar to singing birds and her trills are given with the greatest ease.

These details pertain largely to her native gift. In her study of arias, songs and oratorio, Mme. Alda has acquired the interpretative faculty to a fine degree of intelligence. Her songs of joy, such as Reichardt's "When the Roses Bloom," Carey's "Pastorale," and two by La Forge, were sung with spontaneous gladness. Caesar Franck's "O Lord, Most Holy," was sung in tender, ecclesiastical meter, leaving an influence of restfulness over her audience. A group which included two first-time numbers, "Ah, My Bud," Sibelius, and Leo Blech's "A Thousand Stars," were sung with brilliance, the latter receiving an encore. Grieg's "Way of the World" showed Mme. Alda's exquisite phrasing.—San Francisco Chronicle.

Frances Alda dawned on us like some Hebe in heliotrope who had escaped from the canvas of Leonardo at the time he was making lutes for Eleonore de Este. She came; she sang; she conquered; and San Francisco recognized once more that a woman may appeal to the sense of sight and at the same time sing charmingly.

Of course, every prima donna is supposed to be able to sing well, but not all of them can face the disillusionizing light of the concert platform and away from the advantageous support of the operatic stage, compel admiration for their art of song. This, however, Frances Alda can do, and it did not stand her in bad stead with yesterday's audience in Scottish Rite Hall that she showed signs of nervousness. Too much self confidence implies condescension and the public likes to be paid respect to. When, however, personal charm and artistic competency are combined with certain modern deference, then the conquest of the artist is sure.

#### DELICATE AND FLORAL TALENT.

Mme. Alda's talent is one to be spoken of in caressing diminutives. It is delicate, floral. One would hardly look to her for the note of tragedy; the grand suavity of a cantatrice of heroic mould is not what the populace would ask of her.

The stars of song differ from one another in glory just as do the



FRANCES ALDA.

stars of heaven. Delicacy and purity are the distinctive Alda notes. As soon as she sang those rousades in Cary's "Pastorale," one knew her for an artist. I could mention prima donnas high in repute who would utterly fail to give to coloratura passages the relative likeness of utterance without which they inevitably seem labored, and, if I may use the expression, out of proper vocal perspective.

To sing these ornamental, as a lady recently sang the embroidery in Handel's "Oh, Had I Jubel's Lyre," is as bad art as it would be for the designer of a Renaissance panel to trace the tendrils of the vine in lines as heavy as those he would use for the branches from which they spring. Alda is mistress in linear lightness.

#### SHEER LOVELINESS OF TONE.

Another vocal virtue which Mme. Alda can justly lay claim to is that of sheer loveliness of tone. Time and again when she sang I found myself forgetting everything else in pure sensuous enjoyment. When the artist was singing Cesar Franck's "Pavane Angeli-

cus," Henry Hadley, who sat behind me leaned over and whispered, "Did you ever hear greater purity of tone?" And it was not the objective intellectual beauty of the immaculate upper reaches of Tetrassini's voice; it was a purity with soul in it. No one incapable of a spiritual afflatus could sing that lovely number as Alda sang it. The singer who can sing those august words must have the spirit open to glimpses of the mystical.

The Franck song was Mme. Alda's deepest utterance. Sadness she touched with a grace that softened rather than intensified it, in Rachmaninoff's "Wie Mir Weh Tut." For the most part her songs were tenderly lyrical like the "Tausend Sterne" of Leo Blech and Grieg's "Laud Der Welt." But most of all I liked her singing of songs like George Hue's "A des Oiseaux," with its morning freshness of tone, and Frank La Forge's "Expectancy," a delightful concert, and a dainty French ditty about sweet and twenty, of which I cannot recall the name. In music of this kind Mme. Alda shows a Gaelic lightness and distinction which, combined with the artist's eager sprightliness, brought to my mind, I know not how, those fascinating letters which the Marquise De Sevigne used to write to her daughter.

#### CO-CREATOR WITH SINGER.

Frank La Forge's praises have often been sung. He has lost nothing of that devout concentration on the singer which used to make the public wonder how many prima donnas and accompanists could be hopelessly in love with. But, as he was quite as earnest in his attention to the young cellist, Gutia Casini as to the singer, old surmises were discounted. Mr. La Forge makes me wish that some other word than perfunctory expression accompanist would be found for one who is so manifestly a co-creator with the singer. Mr. Casini is not a virtuoso of the cello; he is something much finer; he is a cello vocalist.—San Francisco Examiner.

Frances Alda was a stranger to San Francisco yesterday morning. Today, a thousand music lovers are sounding her praises. Her concert in Scottish Rite Auditorium wrought the change.

The audience expected much, but the measure was filled to overflowing. The great surprise was Mme. Alda's wonderful purity of tone. That, combined with a fine talent for phrasing and a

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charming manner, won her hearers before she had finished her first group of songs, and assured her a place among San Francisco's select group of favorite concert singers.

Every number of her long and varied program was highly enjoyable, but particularly delightful were her renditions of Carey's "Pastorale," the barcarole from "The Tales of Hoffman," Frank La Forge's "Expectancy" and George Hue's "A des Oiseaux."—San Francisco Bulletin. (Advertisement.)

### Ruysdael's Press Comments.

Basil Ruysdael, the American basso of the Metropolitan Opera Company, is the recipient of the following praiseworthy criticisms of "Götterdämmerung," culled from the New York papers:

The role of Hagen from the opera "Götterdämmerung" was sung by the eminent basso, Basil Ruysdael. The excellent artist sang this part for the first time and, as it was expected, he scored a great success.—New York Deutsche Herold.

Basil Ruysdael, who sang for the first time the role of Hagen, gave to this part an unusually impressive atmosphere. He achieved with the same facility and interest the personification of the black Nachalbensohnes. He accomplished a marked success through his clever acting and singing.—New York Staats-Zeitung.

The cast last evening brought forward one new allotment, that of Hagen, to Basil Ruysdael, who sang the role for the first time here with great credit. In makeup, pose and action he made a consistent picture of the sinister Nibelung. He sang the music well and showed genuine intelligence in his treatment of the declamation.—New York Sun.

Basil Ruysdael, an American basso, made a fine impression as Hagen, a role new to him. Mr. Ruysdael sang and acted with a degree of skill deserving high praise.—New York World.

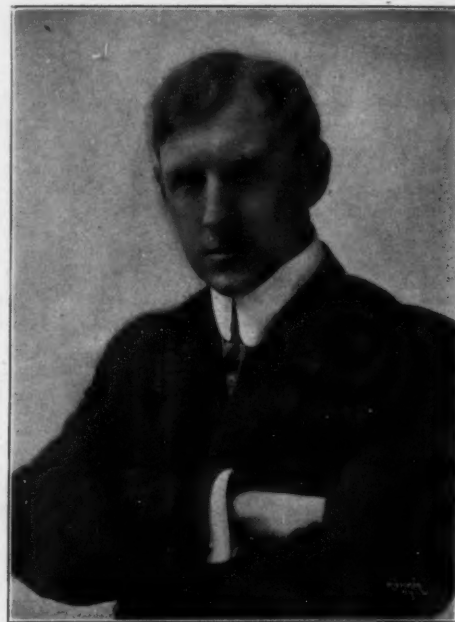
There was a new Hagen in Basil Ruysdael, who appeared in this part for the first time and won high commendation. He sang with power and excellent quality and with good declamation, and made the part vitally interesting and significant. It marked a notable advance in Mr. Ruysdael's artistic career.—New York Times.

Basil Ruysdael impersonated Hagen for the first time and accomplished most commendable results.—New York Press.

The chief item of novel interest in last night's performance of "Götterdämmerung" at the Metropolitan Opera House lay in the appearance of a new Hagen in the person of Basil Ruysdael. Mr.

Ruysdael's impersonation proved an excellent one, sinister, powerful, and yet informed with a tragic pathos. He sang the music, especially that of the first act, with much skill and good tonal resonance. Mr. Ruysdael is a bass whose career will bear watching.—New York Tribune.

A feature of novelty in the performance was the role of Hagen, which was sung by Basil Ruysdael for the first time. Considering



BASIL RUYSDAEL, Basso.

the fact it was a tremendously promising interpretation, intelligent in the extreme, dramatically portrayed and very well sung.—New York Herald.

This performance was as individual and authoritative as his Hunding. The young singer may well be proud of his achievement in this difficult role, which he made sinister and impressive.—New York Evening Telegram.

#### "KOENIGSKINDER."

... Giving to the character a tang of true originality.—New York Tribune.

... New and amusing woodcutter.—New York Press.

... Plenty of talent for comedy. . . —New York Sun.

... Sonorous and satisfying. . . —New York Mail

... Did quite as well with his stage hits as his predecessor. . . —New York American.

#### "AIDA" (THE KING).

... Acquitted himself more than creditably. . . —New York Press.

... It is hoped he will continue to sing it. . . —New York Tribune.

#### MISCELLANEOUS.

It may also be noted that Basil Ruysdael played the part of a "notary" in much the same spirit and with a comedianship equal to that of Mr. De Wolf Hopper to whom, in this part at least, he bears a striking resemblance.—New York Telegraph.

Mr. Ruysdael as Hunding, an impressively gigantic and threatening figure, has a good conception of his role.—New York Post.

... Best Faxner (Rheingold) in my memory. . . —New York Sun. (Advertisement.)

### Dadmun-Toye Vocal Recital.

Royal Dadmun, the big baritone with the smooth voice, and Mme. Toye, soprano, collaborated in a recital at Aeolian Hall, New York, March 19, which was heard by an audience of fair size. Mr. Dadmun received his first encore after his group of songs in German, when applause forced him to reappear, singing an Irish song, to the gratification of the listeners. His second group contained "Psyche," "Contemplation," "Lungi dal caro bene" and "Vittoria," and following it the sustained applause forced another encore, this time a humorous song, full of rhythmic impulse and nonsensical words. Mr. Dadmun's voice is rich, smooth, powerful, expressive in all registers, and his style is altogether manly and "taking"; finally, one understands his words, and the combination should bring him to the very forefront.

Mme. Toye sang songs by classic and modern composers, of which Kurt Schindler's "La Colomba" especially pleased, the composer being at the piano; both were recalled, repeating the graceful, temperamental song. Mr. Schindler played for all her songs, and Edward Rechlin, with caressing touch and responsive support, was Mr. Dadmun's accompanist. Mr. Rechlin, known as a Guilman organ pupil, who makes frequent tours as organ virtuoso, has won a high reputation also as accompanist.





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November 12, 1913.

Rosina Laborde (teacher of Emma Calvé and Marie Delna) said: "Nothing less than genius in the difficult art of developing voices."



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Brooklyn, September 3, 1912.

From F. Averay Jones, organist and choir director, St. Marks P. E. Church, Philadelphia, Pa.

"I always knew your voice method was great—now I am glad the world is beginning to realize it. Congratulations on your splendid success and my best wishes for its long continuance.

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September 15, 1913.

From Frank H. Leonard, a prominent Christian Science lecturer.

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December 25, 1913.

For years Mme. Maigille has been regarded as one of the foremost authorities on voice placing and Bel Canto in this country or Europe.—New York Times.

Mme. Maigille, the great teacher of Bel Canto, has no superior and few equals in this country in voice placing and in the teaching of vocal art.—New York Sun.

### Busoni Arouses Berlin Enthusiasm.

Ferruccio Busoni's reappearance at Berlin, according to those best able to judge, are among the most prominent musical events of the season. He started with a recital at Beethoven-Saal, which was entirely sold out and at which he received an ovation of so warm a nature that Busoni, accustomed as he is to the worship of his Berlin audiences, seemed to be overwhelmed.

His second appearance was made at the same hall, when he conducted the first of two orchestral concerts given by the Philharmonic Orchestra, which, on this occasion, was assisted by the soloist Egon Petri, Busoni's favorite and most eminent pupil; Josef Szigeti, the violinist, and the Choral Society of the Charlottenburg Teachers, who are directed by Emil Thilo. The program began with Bach's piano concerto in D minor, arranged by Busoni; then followed Busoni's violin concerto, op. 35; it closed with Busoni's so called choral concerto, op. 39, for orchestra, piano and male chorus.

It is difficult to give a clear picture of the impression which this concerto has made. The Berlin press writes in a strain which is not easily conveyed in translations.

His piano recital was also commented upon in a most enthusiastic manner. A few notices, culled from the most important and most severe papers, appear below. The *Vossische-Zeitung* of February 20, 1914, speaks as follows:

Ferruccio Busoni gave his first piano evening. After D'Albert, the feeling one, now comes he, the knowing one. But Busoni is not only sagacious and penetrating—no, he is much more, he is a sage. Considering his fabulous musical culture, one is compelled to consider a hundred times before one dares to differ from him; and even if one is inclined to be of a different opinion, in the end, he conquers and converts one. Liszt in his "Figaro Fantasy," for the purpose of showing off his wealth of virtuosity, undertook to rearrange the works of no less a master than Mozart. He of whom one spoke as a tremendous pianist dared to commit this act of bad taste. And now Busoni dares to repeat this. But in reality he does not transcribe—he lifts the work into an atmosphere of art where anything doubtful falls away. It is the same to him whether his theme is beautiful or ugly—he ennobles it. Busoni's creations are wonderfully alive and glorious; they appeal to the senses; they are full of feeling; and, speaking of the technical side—how many possibilities of touch, of clarity, of choice mixtures of tone colors he produces. His work forms an uninterrupted chain of glorious victories over materialism, and from a musical point of view what elasticity, what style, what greatness of formation, what rhythm, what purity of expression is to be perceived. The parting of technique and art in his works is only artificial. In reality Busoni keeps both elements intimately linked; their relations are constantly observed playing backward and forward, and go to make a whole which must take hold of the hearer and enthuse him.

The reproduction of the great B flat major sonata for hammer-

klavier is a compendium of artistic wisdom. Busoni's playing it is not merely actuated by impulse. There is no darkness, no uncertainty, no one-sidedness—everything is subject to a comprehensive, artistic thoughtfulness—everything has to make its way through the grinding mill of deep thought, and comes out shining brilliantly and clear like a jewel.

These are the reasons why this artist appears to us so extraordi-



FERRUCCIO BUSONI.

narily in touch with his time in the very best sense of the word. The modern spirit finds its personification in him.

In speaking of Busoni the *B. Z. am Mittag* (Berlin Midday Paper) says:

Now and then it is pleasant to realize that we live in a musical period which must be recognized by the greatness of its productive art. If personalities like Liszt, Bülow and Joachim, who were not only musically but also spiritually of most eminent standing, do not live with us, the fruit of their work is now fully developed.

Within a few days we have had a Brahms evening by the Klingler Quartet, the Bohemians and D'Albert, Hubermann and Heifetz appeared on the concert platform, and if we look upon the wonderful background given to all their appearances by the conducting of Richard Strauss, Arthur Nikisch and Siegfried Ochs, one certainly gets an impression of overwhelming wealth, which does not allow individually to project itself so suspiciously brilliantly, but allows us to become accustomed to beauty without making us blasé—for all these appeared before thousands of greatly excited hearers, whose tingling nerves and devotion to personality and cause were clearly perceptible.

What must be offered to overshadow all this brilliancy and make us ungrateful for all the beautiful gifts that have been showered upon us? It is the hardly explicable offering of genius, which, with all its lonely power of effect, and with all its victory, is touching. The name in this case is Ferruccio Busoni. If the puzzle of that other genius D'Albert is explained because he touches the general feeling with unequalled power, Busoni overshadows everything, because he possesses all the mind, all the spirituality, which leads him along a path of his own, regardless of whether he is being followed or not. He does not make us familiar with the art work which he reproduces. If he makes the concession of sitting down to the piano before an audience, he has his revenge by removing the work a number of spiritual miles away to some stadium, where he will be totally alone with it, and only from that distance does he speak with that ever strong and at other times almost brutal tenderness of his exceptionally big heart.

There is no German living, in whom we could clearly perceive his emotion, as we see it in this Southerner, who does not need a greater force of power for the most colossal fortissimo than he does for the most tenderly pianissimo; but all the same he has had to fight for truth and success, and one can almost believe that he would like to play as others do, but he cannot. His very technical equipment does not permit it. He has to enter the matter with every fibre of his being, and the five fingers which he has on each hand must be occupied. Moreover, these fingers are full of fantasy. As with all great technique, his is the product at the same time of creative spirit and of one who is reproducing. He finds it plainly difficult to play anything as it is written. Bach wooed God, Beethoven wooed Athos, Mozart wooed Love itself, but Busoni woos Bach, Beethoven and Mozart. He must transpose, but even when he gives the original in its exact text, it sounds transposed, removed, Busonified; it sounds like the creation of no one else. What wonderful tone-colored expressions, produced by the greatest technique which ever was expressed by the hand of a pianist—expressions the light of which is generally dimmed by the mysticism of the haze of the uncertain.

I think of Arnold Schönberg's second string quartet, which was recently given for the first time in Berlin. For the purpose of making this uncertainty complete, he lets a soprano voice sing a few verses by Stefan George, but it does not help. If Schönberg but knew how uncomplicated he is, he would stop composing. How shocking this poverty of not being able to say something with words which convey a different meaning. Let him hear Busoni and marvel how Bach and Mozart clasp hands with the spirit of our time; how Beethoven has given breath to this spirit; how Kontrapunt has been converted into metaphysics.

In speaking of other pianists one talks of the independence of the fingers; in speaking of Busoni one talks of the revolving spheres, which in their individual life remain unrecognizable, until

# CAROLINA WHITE

Soprano of Philadelphia-Chicago Opera Co.

## Success as "Maliella" in "The Jewels of the Madonna"

at Metropolitan Opera House - - New York

February 24th

### Press Comments:

#### EFFECTIVE IN VOICE AND ACTION.

Carolina White as Maliella was as effective as ever in appearance, voice and action.—N. Y. Evening World, Feb. 25, 1914.

#### IN BEAUTIFUL VOICE.

Carolina White—the original Suzanne, by the way—repeated her striking impersonation of Maliella in beautiful voice.—N. Y. Evening Sun, Feb. 25, 1914.

#### BEAUTIFUL IMPERSONATION.

Carolina White was Maliella, and this beautiful American admirably impersonated the impetuous, willful maid, whose coquetry and vanity brought about such tragic results.—Brooklyn Eagle, Feb. 25, 1914.

#### UTMOST DRAMATIC INTENSITY.

Carolina White was heard as Maliella. Miss White's acting was of the utmost dramatic intensity and her singing powerful and convincing.—N. Y. Evening Mail, Feb. 25, 1914.

#### IS ON A PAR WITH CALVE'S CARMEN AS AN INDIVIDUAL CREATION.

Mme. White is peculiarly adapted in voice and appearance to this gypsy-like character, a combination of Carmen and La Navarraise. This creation is one of Mme. White's best achievements, and it does not seem as though any other artist before this public could be as well suited to it as this American artist. She has added to its dramatic side very much since first she sang it, and it is now on a par with Calve's Carmen as an individual creation. Mme. White was in splendid voice and sang beautifully.—Brooklyn Standard Union, Feb. 25, 1914.



the great harmony calls them, reconciles them and transfigures them.

Until our music machine industry is able to deliver to posterity a phenomenon like Busoni, the industry is not worth a penny. I wish it could be achieved. The sun will rise again, but there are dangers of extinction which will be unendurable, while they are irretrievable in their combination of the accidental and necessary. After Busoni it is difficult to speak of others. (Advertisement.)

### Meteoric Ascent of Light Opera Star.

Just now musical New York is discussing its two latest musical thrills, and it is difficult to say which has created the greater sensation—the new opera "Maids of Athens," by Franz Lehar and Victor Leon, the composer and the librettist of "The Merry Widow," or Leila B. Hughes, whose meteoric ascent into "Stardom" borders on the sensational.

The young lady, petite and charming, is a native of St. Louis, and is a daughter of one of that city's most distinguished citizens. Leila, at an early age, disclosed great musical talent, and without slighting other studies, became an efficient pianist. At the age of seventeen, she was sent, under chaperonage, to London, where, among other things, she began the study of the voice. At Yuletide, before the advent of 1910, she returned to St. Louis to visit the parents. The keen ear of her mother, who was also a splendid singer, easily discerned the beautiful voice of the now maturing young miss, and it was decided that the father consult an authority in New York as to the possibilities of a career for the young lady. Joseph Baernstein-Regneas, the eminent New York teacher, at whose studio many of the prominent singers now before the public, received their training, pronounced the voice one of unusual promise, and agreed to accept her as a pupil.

The father left her entirely under the guidance of Baernstein-Regneas, with whom she began her studies in February, 1910, and she continued her vocal work to the exclusion of all else until April, 1911. It was then that Miss Hughes accepted her first engagement as understudy to Nadina in the "Chocolate Soldier." So well was she prepared that when the opportunity presented itself for her to appear (through the indisposition of the prima donna) her success was instantaneous and complete. Soon after, she was called to New York to take a leading role in the "Two Little Brèdes," in which James T. Powers has starred, but her presence in the company excluded the possibility of a "one star" cast.

The same management, when about to produce Strauss' new operetta, "My Little Friend," selected this little singer

to head the bill, and she proved to be the one particular bright spot in the production. The operetta was not a success, but Leila B. Hughes had scored an individual triumph.

In the present production, "Maids of Athens," which bids fair to have a long run, she carries the burden of the musical side, and is pronounced by public and press alike



Photo by Gould & Marsden Studios, New York.  
LEILA HUGHES,  
Pupil of Joseph Baernstein Regneas.

the most successful factor in a successful production. Her solo, "When the Heart is Young," always calls forth a rare demonstration.

A rumor is afloat that the Messrs. Whitney, with whom she made her first appearances, are having a work especially written for Miss Hughes by well-known New York compilers, in which she will be starred next season.

It is interesting to know that Miss Hughes is as ardent a student today as she ever was, and whenever she is in

or near New York, takes advantage of additional work, with her master, who predicts that her light opera experience is but a stepping stone to a successful career in grand opera.

### New Work by Gustav Strube.

At a recent concert of the Longy Club in Boston a quintet in manuscript by Gustav Strube was played. Of this the Boston Transcript stated the following:

The third and last concert for the season by the Longy Club brought three pieces to the first performance in Boston, and one, probably, to first performance anywhere. This was the quintet by Gustav Strube, formerly with the Boston Symphony Orchestra. One can easily believe that Mr. Strube moves his best ideas for such chamber music as this. Always facile, he has not always convinced his hearers that every note he wrote was written from inner necessity. But in this quintet there seemed to be no passages which had not passed a second revision before being set to paper. The work maintained its romantic charm in unusual degree. Mr. Strube treats his little group of wind instruments much as he might treat a full orchestra; he does not seem to limit his ideas in the feeling that he is working with a severe limitation of means. Rather, he lays out his canvas on something like a heroic scale, with pretentious preparation, and long foreseen climaxes. And his skill with the instruments is such that he is able to gain a variety and richness of effect sufficient to carry through his large ideas without seeming inappropriateness. The charm of his writing is the romantic charm; it is as far as possible removed from that other charm of chamber music, the charm of pattern, of joyous technical exercise with limited means. The quintet last night had always great beauty of idea. The intermezzo which made the third movement was an andantino so delightful that if it were written for a more usual combination of instruments it would surely gain wide popularity. And throughout the work Mr. Strube had no chosen from his best ideas that there were no waste stretches.

### People's Symphony Fourth Concert, March 29.

At 3.15 p. m., next Sunday, March 29, in Carnegie Hall, New York, the fourth People's Symphony Orchestra concert will take place, the soloist being Mme. Lambert, soprano. This singer made her debut as Juliette in the Paris Grand Opera, following it with appearances in all leading roles, under her professional name of Julie Lindsay. Since her marriage she has retired, but graciously appears at this concert, singing the Wagner and Charpentier numbers of this program:

Overture, Oberon .....	Weber
Elza's Dream, Lohengrin .....	Wagner
Symphonic poem, Tasso .....	Liost
Depuis le jour, Louise .....	Charpentier
The Jewels of the Madonna (two intermezzi) .....	Wolf-Ferrari
Spring .....	Grieg
American Fantasy .....	Herbert

# ANOTHER TRIUMPH FOR CARL FLESCH THE GREAT HUNGARIAN VIOLINIST Soloist Metropolitan Opera House, Concert Sunday March 8th

Richard Aldrich in the New York Times, March 9, 1914.

### CARL FLESCH PLAYS

HUNGARIAN VIOLINIST HAS TRIUMPHANT EVENING AT THE METROPOLITAN.

Carl Flesch, the Hungarian violinist, was the principal soloist at the Metropolitan Opera House concert last night. Those who came were rewarded by one of the best from all viewpoints that the season has yet produced there. Its feature was the playing of Mr. Flesch, who has been heard only twice in New York before, and presumably not by the same persons who come to the Metropolitan. Last night's audience was waked up from its lethargy regarding him before he had played five minutes, and the rest of the evening was a triumph for him. After his first number, Paganini's Concerto in D, he was encored twice, and after his second group, Schubert's "Ave Maria," and the Pugnani-Kreisler Praeludium and Allegro, he was forced to play three times more. His work was of a quality to deserve this reception on legitimate grounds, there being no resort to artifices sometimes used at "popular" concerts.

Max Smith in the New York Press, March 9, 1914.

### FLESCH WELCOMED AT METROPOLITAN.

HUNGARIAN CHARMED GREAT CROWD WITH SKILL ON VIOLIN.

Sunday night audiences in the Metropolitan Opera House are not often privileged to enjoy such an exposition of violin playing at its best as that which Carl Flesch offered yesterday evening in the big theatre.

Other experts, less musicianly, less serious, less substantial than he, have attracted even bigger crowds and stirred up even louder demonstrations of approval. But Flesch has a wholesome scorn for all claptrap. Despite his supreme command of technique, the famous Hungarian did not address his persuasions to the gallery in Paganini's concerto in F major with the vertiginously difficult cadenza of his own composition.

His performance of this selection, as well as of the Schubert-Wilhelmj "Ave Maria" and the Pugnani-Kreisler Praeludium and Allegro, to which he added several encores, including Schumann's "Traumerei," Brahms's Hungarian Dance in G minor and the beautiful air by Bach for the G string, was not calculated to appeal merely to the untrained listener; it made a deep impression on connoisseurs.

In fact, some of the violinist's least obvious achievements last night, as the wonderfully adjusted crescendo, for example, produced in the Bach air on a slow-moving upward bow, offered the most convincing evidences of his powers.

Mr. Flesch returns to America in

# JANUARY 1915

Bookings are now being closed by his exclusive managers HAENSEL & JONES, Aeolian Hall, N. Y.

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### Bush Temple Conservatory Buys New Site.

The Bush Temple Conservatory has bought a large tract of land on Dearborn avenue opposite the Newberry library. The new building will be completed by August 1, and



KENNETH M. BRADLEY.

already one of the buildings has been completed and is being used as a dormitory for girls. At the present time the dormitory is full and a long list of applications has been received for vacancies which might occur before the new addition is finished.

The new addition, however, will not be completed before the latter part of this summer when ninety-two bedrooms in the girls' addition will be opened. The rooms are to be furnished most comfortably and, to mention only one item, it may be said that the tapestries of the first floor alone cost over \$1,500. The exterior of the new home will also be most attractive. A beautiful fountain will be placed in the center of the lawn, this being a gift from the Bush Temple Conservatory alumni. In the new building will be a large auditorium, to be used exclusively by the school. There also will be a lecture hall with a capacity of only two hundred to be used for smaller entertainments. The equipment of the school will be modern in every respect. In the basement, for instance, will be a laundry and also a students' laundry, to which the girls will have free use.

On the main floor there will be three dining rooms, one for the boys with a seating capacity of about twenty-five and one for the girls with a seating capacity of over one hundred. The third dining room will be reserved for the teachers. On the same floor will be parlors, reading and

billiard rooms. The dormitories will be on the third and fourth floors. The balance, with the exception of the infirmary, which will be in charge of a graduate nurse, will be devoted to studios. In the infirmary will be found a rest room, a convalescent room and a room for sick girls. This part of the building will be separated completely from the balance of the premises, thus giving seclusion to students who may be ill.

A beautiful lawn will surround the buildings and an iron gate and iron and brick fences will surround the property, thus giving seclusion and safety to one of the most beautiful schools in the country.

Kenneth M. Bradley is director of the Bush Temple Conservatory.

### Flesch and His Co-Partners.

"Alle Gute Dinge Sind Drei," say the Germans. Carl Flesch, the famous violinist (in the center), Mrs. Carl Flesch, and Homer Samuels, Mr. Flesch's accompanist, are



AN INTERESTING TRIO.

the interesting trio appearing in the accompanying photograph.

### Lesley Martin Musical Evening.

The above was the modest sobriquet given an evening of vocal music at the Lesley Martin studios, Metropolitan Opera House Building, New York, March 18. When it is considered that all the singers are leaders, either as professionals in prominent opera and other companies, or as conspicuous amateurs whose fame reaches far beyond their own social circle, then it can be understood that some splendid singing was heard. Eighteen numbers made up the program, which had printed on the back, pictures of ten of the leading artists taking part. Following James H. Allison (amateur), Beatriz Waldeck, a professional, sang "Vissi d'Arte." Winona Winter, who has a light soprano voice, came next, and she in turn was followed by two more amateurs, Margaret Angley and Clara Lansing. Rae Ward has a good voice, displayed in the "Brilliant Bird" coloratura music. Curtis Colwell, a professional (who recently made a Philadelphia success), sang Santuzza's aria well, and after her Mrs. Herbert A. Morgan, a very talented amateur with a beautiful voice, appeared. Peter Warsaw, heard in previous Martin recitals, has made wonderful improve-

ment, and was recently tendered a touring engagement. "Se Saran Rose" was sung with charm by Rose Rockman, and Marie Chalmers, a very talented girl, possessing also beauty of voice, sang "Ernani involami." A good artist is Sara Lansing, herself a teacher. Edward Foley, tenor, is a professional who is making his way. Estelle Ward's voice has been frequently heard at these musicales; she is in constant demand, one of her specialties being distinct diction.

Umberto Sacchetti, a former leading tenor of the Boston Opera Company, sings with that Italian style, combining fervor and beauty of voice so prominent in the operatic tenor; "Forza del destino" was his aria. Gertrude Hutcheson did finely; she goes on a tour of fifteen concerts soon. John Hendricks' singing of "Fille de Perth" is full of bravour; he has a glorious bass voice of extensive range. Miss Hutcheson and Mr. Sacchetti closed the program with a delightful singing of Giordano's duet from "Andrea Chenier." All the singers showed the result of the vocal training given them by Lesley Martin, who teaches pure Italian singing, and combines with it a certainty of style given only to the expert pianist and widely informed musician. In consequence, he coaches so that they sing with authority and certainty, giving pleasure because of these characteristics. His splendid piano technic gives his accompaniments an orchestral fullness and swing, a great aid to all singers.

### Louisa Barnolt Concertizing.

Louisa Barnolt, the contralto, is now concertizing in the Northwest. During the recent storms, Miss Barnolt had some difficulty in getting around, but nevertheless she has been able to keep all her engagements. This young con-



LOUISA BARNOLT.

tralto will be remembered as having been connected with the Montreal Opera Company two seasons ago; during the present season she is devoting herself entirely to concert work.

### Arthur Shattuck Coming to America.

Arthur Shattuck, the American pianist, will return to the United States for a tour under the management of Haensel & Jones, of Aeolian Hall, New York, during the season of 1914-1915. It is two years since this eminent artist has visited his native land, most of which time has been spent in travel and concert work in the Old World.

The recent European engagements of Mr. Shattuck include six cities of Holland: The Hague, Amsterdam, Arnhem, Nymegen, Wrecht and Rotterdam. The London recital of Mr. Shattuck was a success in every way and the daily newspaper critics were unanimous in the declaration that he is one of the really great pianists of the present day.

### Gemünders Will Remove to 141 West Forty-second Street

August Gemünder & Sons, now at 42 East Twenty-third street, New York, announce their intention of removing about April 20 to 141 West Forty-second street, "The Little White House," opposite the Knickerbocker Hotel. This is convenient to the Times Square station of the subway, the Broadway, Sixth avenue and Forty-second street crosstown cars. There is no more central location in Greater New York. Needless to say, the name "Gemünder" stands for the best of everything in violins, strings, cases and repairing.

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### Praise for Alice Nielsen.

Alice Nielsen achieved another brilliant success on the occasion of her recent appearance as Zerlina in "Don Giovanni" at the Boston Opera House. Two criticisms from the Boston press are appended and tell of Miss Nielsen's artistic triumph:

Miss Nielsen sang as Zerlina for the first time this winter. The role suits her admirably. She sang with the ease and beauty of tone that are hers when she is in good voice, and with the authority that comes from thorough comprehension of its musical content and style. Fortunately, too, she does not over refine her Zerlina—witness the scene in the ball room. . . . The Zerlina of yesterday evening was a real peasant girl, delighted at the attentions of the noble, naturally graceful, though clumsy in the aristocratic dances, led into a trap through her vanity rather than any conscious malingering.—Boston Post, March 12, 1914.

The cast last night had one singer who has not been heard in it previously this season. It was Miss Nielsen, who sang the part of Zerlina. . . . Her style in the singing of Mozart is unsurpassed on our operatic stage. It takes a delicate musical sense that is rare in our day to know just how to taper off a Mozart phrase, and just how much to retard the cadence. No one so satisfactory in these matters as Miss Nielsen. In her singing the grace notes and the tiny preparatory tones receive their full emphasis, and yet fit rightly into the design. Probably there never was another composer in whose music each note has such a high artistic efficiency as in Mozart. In Miss Nielsen's singing nothing was lost.

She can keep the sense of design, too, few others can. In her "Batti, Batti," with Masetto she achieved a triumph of correlated singing and acting, each complete and true in itself, each conventionalized into a conscious pattern, yet each balancing the other so as to make of the two factors one artistic design. Her acting as she pleaded with Masetto, using one while after another to soften his heart, slipping a hand into his or curling her arms about his neck until she had won him over—this was comedy acting of the most expert sort. In any lesser artist it would have interfered with the perfection of her singing style. But if one shut one's eyes, one could hear Mozart's lovely melody flowing on as gently and calmly as an evening breeze in summer, building itself into a perfect musical pattern, as though the singer were on the concert platform with nothing to do but attend to nuances of voice. As she finally grasped Masetto's hand, and felt him squeeze it with bumpkin ardor, she sang a bewitching cadence, which set the seal of completion upon a little artistic triumph. . . . The things which one remembers most, however, are the infinite artistry of Miss Nielsen. . . .—Boston Evening Transcript, March 12, 1914. (Advertisement.)

### Mr. and Mrs. Huss' Activities.

Henry Holden Huss has just finished a nocturne for orchestra, solo soprano and women's voices, which he has dedicated to Arthur Woodruff and the Musical Art Society of Orange, N. J. The text is Lorenzo's exquisite speech to Jessica, from "The Merchant of Venice," act 5, scene 1, beginning, "How sweet the moonlight sleeps upon this bank," etc. Mrs. Huss has been engaged to sing the solo part at the spring concert of the society on the evening of April 24.

The original score is for large orchestra, consisting of three flutes, two oboes, two clarinets, one English horn, three bassoons, six horns, two trumpets, three trombones, one bass tuba, harp, tympani and strings. Mr. Huss has just rescored it especially for the Musical Art Society for an orchestra consisting of one flute, one oboe, two clarinets, one bassoon, two horns, one trumpet, harp, tympani and strings.

Mr. Huss has had great success with his settings from Shakespeare, his first essay having been "Cleopatra's Death," performed by Mme. Sapio and the New York Philharmonic Society. (Herman Behr, the accomplished poet, recently has made an exquisite German translation of the text especially for Mr. Huss.) The "Seven Ages of Man," for baritone and orchestra, dedicated to David Bispham, was sung by Mr. Bispham, both in America and Europe with success. "A Lover and His Lass" was published some time since by G. Schirmer. One of his most recent songs, still in manuscript, is "Journeys End in Lovers Meeting," written for Mrs. Huss last summer while they were staying at their cottage at Lake George.

### Hilda Deighton Sings at Studio Club.

Hilda Deighton, a young contralto, gave a song recital at the Studio Club of New York, Monday afternoon, March 16, which proved her to be a vocalist deserving of much favorable commendation.

Miss Deighton, a pupil of Herbert Wilbur Greene, the well known New York vocal teacher, already has entered the professional ranks, having sung with success to orchestral accompaniment at Carnegie Hall, New York, and at various other important musical functions.

Her voice is big, warm, of wide range and she sings with understanding and much dramatic effect. In addition, she possesses a strong and attractive personality.

With excellent diction, Miss Deighton sang in French, German and English. Selections from Handel, Lalo, Massenet, Augusta Holmes, Eric Wolf, Salter, Griswold, Branscombe, Lohr and Ronald made up her program.

Caia Aarup Greene accompanied Miss Deighton.

"Your wife used to like to sing, and she played the piano a lot. Now we don't hear her at all. How's that?" "She hasn't the time. We have two children." "Well, well! After all, children are a blessing!"—Dallas News.

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## PHILADELPHIA ORCHESTRA IN BRILLIANT PROGRAM.

**Conductor Leopold Stokowski and His Players  
Cover Themselves with Glory—Carl Flesch  
Soloist with Orchestra—Matinee Musi-  
cale Program—A Faculty Concert.**

Philadelphia, Pa., March 21, 1914.

Distinction was lent to this week's concerts of the Philadelphia Orchestra in the Academy of Music by the appearance of Carl Flesch, the eminent violinist, as soloist, and a revival of Max Schilling's symphonic prologue to Sophocles' "Oedipus Rex."

It has been many years since Flesch was last heard in Philadelphia—and meanwhile his reputation has grown apace. His appearance was therefore anticipated with much pleasure and realized with keen joy. Flesch is magnificently equipped. We could not help wishing that it might be our pleasure to hear him repeat the feat—performance of representative works from the whole range of violin literature—which is said to have first attracted the attention of the musical world to his extraordinary powers. He played the Brahms concerto in D.

There was another reason why Flesch was an unusually interesting soloist to many Philadelphia musicians. For closely allied with the reports of the successes which have met Frank Gittelton, the young Philadelphia violinist, in Germany, has come the news that this man is his most important teacher.

Leopold Stokowski conducted the Schillings work magnificently. He likewise inspired his orchestra to a truly fine interpretation of the familiar Schumann symphony in C major. The final number of this altogether excellent program was Brahms' "Academic Festival Overture."

Stokowski undertook and successfully carried to completion a rather pretentious musical enterprise in the presentation of Beethoven's ninth symphony with the choral finale at last week's concerts of the orchestra. It is seven years since the ninth symphony was presented here in any fashion and probably never before was it given such excellent treatment as by Stokowski, with the assistance of the Mendelssohn Club, under the direction of Herbert J. Tily, and the Junger Maennerchor, under the direction of Eugene Klee. The chorus, which had been magnificently trained, consisted of three hundred voices. The soloists were Florence Hinkle, Marie Stone-Langstone, Nicholas Douty and Horatio Connell.

The "Leonore" overture No. 3 was the only other number on the program.

### FIFTH POPULAR CONCERT.

The fifth popular concert of the Philadelphia Orchestra in the Academy of Music last Wednesday evening presented John F. Braun, tenor; Paul Rahmig, double bass, and the Junger Maennerchor Singing Society. Mr. Rahmig, who is a member of the orchestra, inspired diverse and oftentimes heated opinions among the regulars at the orchestra concerts on the claims of the bass viol as a solo instrument by a performance of a "Concertstück," by Edward Stein.

### FLONZALEY QUARTET.

Robert Patterson Strine brought the Flonzaley Quartet back to Witherspoon Hall last Wednesday night for its second appearance of the season. In the Beethoven quartet in G major the player exhibited a rare perfection of performance, and in the Bach suite for cello there was a double triumph for Iwan d'Archembeau, the soloist, and the entire quartet.

### A FACULTY CONCERT.

Fairly representative of the musical standards of the best Philadelphia musical conservatories—and they are high—was the concert given by the faculty of the Philadelphia Musical Academy in Griffith Hall this week. In C. W. Zeckwer and his entire staff, this city has a fine type of teacher combined with unusual interpretive and creative ability. The program of the concert follows:

Sonata for piano and violin, No. 4, op. 7.....C. W. Zeckwer  
Camille W. Zeckwer and Paul Meyer.  
Theme and Variations for two pianos, op. 33.....A. Arensky  
Clarence K. Bawden and Camille W. Zeckwer.  
Sonata for piano and cello, op. 36.....Grieg  
Joseph W. Clarke and Bertrand Austin.  
Quintet.....Schumann  
Walter Goltz, Paul Meyer, Effie Leland, Alma Grafe, Bertrand Austin.

### PUPILS HEARD.

Pupils of the Leefson-Hille Conservatory of Music were heard in Griffith Hall last Monday evening. This marks the eighty-fifth concert in which Mr. Maurits Leefson has presented the pupils of his excellent conservatory. The program follows:

Caprice.....Kronke  
Myrtle Ladner.  
Moment Musical.....Moszkowsky  
Geraldine Ely.  
Rendez-vous.....Poldini  
Elsie Stewart.  
Arabesque.....Debussy  
Corrinne Borden Freeman.  
Dance of the Gnomes.....Dennee  
Second Conzonetta.....Leefson

Capriccio.....Paenyczyk  
Evelyn Tyson.  
Vocal, Parla.....Arditi  
Agnes Ruefer.  
Aria.....Schumann  
Valse de Concert, op. 28,.....G. Hille  
Fanny Loos.  
Violin, Andante from Concerto.....Mozart  
Philip Tollin.  
Sous Bois.....Staub  
J. Virginia Brown.  
Impromptu.....Schubert  
Ida Witkin.  
Violin, Pelonaise, D major.....Wienawsky  
Isadore Slogoff.  
Prelude.....Chopin  
Fantasia Impromptu.....Chopin  
Elizabeth Harrison.  
Vocal—  
Frauenwerth.....Von Fielitz  
Dreams.....Von Fielitz  
Secret Greetings.....Von Fielitz  
Willard Cornman.  
Rondo.....Karg-Elert  
Berceuse.....Karganoff  
Humoresque.....Jensen  
Ruth Nathanson.  
Violin, Caprice Basque.....Sarasate  
William Zavidow.  
Theme and Variations.....Tchaikowsky  
Dorothea Neebe.  
Duo—  
Reverie.....Saint-Saëns  
Awakening of Spring.....Strauss  
Evelyn Tyson, J. Virginia Brown.

### FINAL BOSTON SYMPHONY CONCERT.

On Monday evening the Boston Symphony Orchestra gave the last of its series of five concerts at the Academy of Music.

### MATINEE MUSICALE PROGRAM.

The program of the Matinee Musical Club given at the last regular concert of the organization in the Roosevelt

## ARTHUR SHATTUCK

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IN AMERICA SEASON 1914-1915

"It would be captious to ask for more satisfying playing than that which distinguished the recital by Mr. Shattuck. It is not easy to recall a more legitimate performance of Liszt's pianoforte arrangement of Bach's Prelude and Fugue in G minor. The pianist went through the Fugue not only with unflinching technical skill, but with clear appreciation and expression of the points which actually only the organ can make absolute. There followed a similarly charming performance of Beethoven's Menuet."  
—London Morning Post.

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was composed of compositions from the pens of members of the club. The complete program follows:

Duet for violin and piano, Reverie.....Quinlan  
Effie Leland, Mrs. Richard C. Maddock.  
Soprano solos—  
One Little Bunch of Heather Near the Well.....  
Far Away from Ireland.....Agnes Clune Quinlan  
Helen Chance.  
Trio for violin, cello and piano—Andante, from the Sonata  
in G.....Louise DeGinther  
Rudolph Brochiner, violinist; Bruno Einhorn, cellist;  
Louise DeGinther, pianist.  
Soprano solos—  
She Calls Me.....Elizabeth Gest  
The Dream Peddler.....Elizabeth Gest  
Mrs. B. F. Maschal.  
Baritone, selected.....Dr. Lipschuetz  
Dr. Lipschuetz.  
Piano—  
Prelude in D Flat.....Constantin von Sternberg  
Etude de Concert.....Constantin von Sternberg  
Dorothy Goldsmith.  
Soprano solos—  
The Day's Lesson.....Emilie Fricke  
Flirting.....Emilie Fricke  
Mrs. Edwin G. Close.  
Contralto—  
Over the Hills to Mary.....Agnes Clune Quinlan  
A Young Rose.....Agnes Clune Quinlan  
Marie G. Loughney.  
Piano solo—Piano paraphrase on the "Merry Franks of Till  
Eulenspiegel" (after R. Strauss).....Camille Zeckwer  
Miss Griffith.  
Misses Fricke, Gest, Walnut and Mrs. Richard C. Maddock at the  
piano. Mary Walker Nichols in charge of the program.

### PHILADELPHIA NOTES.

Robert Armbruster, the young pianist who first attracted attention while under the tutelage of Constantin von Sternberg, is making a tour of the Middle West, which will include Chicago, Indianapolis, Louisville. On his return East he will appear in New York.

May Porter gave the last of a series of recitals in the Phillips Brooks School Thursday evening of last week. She was assisted by Mrs. William B. Mount, pianist, and James Davenport, tenor.  
H. P. QUICKSALL.

## LOUISE EDVINA'S POPULARITY.

**Versatile and Gifted Soprano of the Boston and Covent Garden Operas Is an Artist of Broad Attainments.**

Louise Edvina, soprano of the Boston Opera Company, and who will appear with the Covent Garden Opera Company in London this season, is a young artist of broad attainments. When a singer possesses the happy combination of a beautiful and interesting personality and voice of rare timbre and exquisite suppleness, well schooled in all the essential fundamentals, she may attain a certain degree of success; but to possess the above mentioned qualities together with a deep musical nature and power to act, to be able to live, as it were, the role sung, to become absolutely merged with the character of the part, to depict the fire of passion or the delicately sentimental in an equally convincing manner—such gifts are bound to bring the singer unqualified success.

These characteristics have won for the young Canadian soprano, Louise Edvina, the unstinted admiration of the Montreal and Boston Opera Companies' audiences during the past two seasons.

Louise, in the Charpentier opera of the same name, which Mme. Edvina particularly likes to sing, always calls forth warm applause. The Marguerite "Jewel Song," in "Faust," when sung by Mme. Edvina, gives rise to extended enthusiasm; other of her popular roles are Melisande in the Debussy opera; Tosca, etc.

When the Puccini opera "Madame Butterfly" was presented in Washington, D. C., this season, Mme. Edvina in the leading role proved the stellar attraction.

During the coming summer she will appear with the Boston Opera Company in Paris.

## Maude Klotz Scores with Philharmonic.

Music lovers of Montclair, N. J., were given a rare treat last Thursday evening, March 19, by Clarence Reynolds, the well known organist, when he presented sixty members of the New York Philharmonic Orchestra, Maude Klotz, the celebrated soprano, and Maximilian Pilzer, the popular violinist, at the Montclair Theatre, in the following program: Symphony "From the New World," Dvorák; concerto for violin in G minor, Bruch (played by Mr. Pilzer); suite No. 1 "L'Arlesienne," by Bizet; "Depuis le jour," from Charpentier's "Louise" (sung by Miss Klotz), and the overture to "Tannhäuser."

Mr. Reynolds conducted the orchestra with skill and authority and proved himself a thorough musician, in both the orchestral and soloists' numbers.

Miss Klotz added a Montclair host to her many admirers and provided the high light of the evening by her splendid rendition of the Charpentier aria, "Depuis le jour."

The charming young singer was in splendid voice and not only brought out all the exquisite beauty of the number, but interpreted it with such ease and skill that the members of the orchestra joined the audience in applauding her. After repeated recalls she responded by singing the "Butterfly" aria "Un Bel Di" as an encore. This aria is also splendidly suited to her voice and style, and she rose to dramatic heights in the brilliant climax, her voice ringing clear as a bell over the orchestra.

At its close she received a real ovation, and despite the long program was repeatedly recalled to respond to the insistent applause.

Mr. Pilzer's playing of the Bruch concerto left nothing to be desired. He was at all times the master of his instrument, and his splendid artistry aroused the enthusiastic appreciation of his hearers.

## Mr. and Mrs. Castle to Dance at Hotel Astor.

Manager R. E. Johnston announces a Mi-Careme Fete in the grand ballroom of the Hotel Astor, New York, Sunday afternoon and evening, March 29, at which he will present Mr. and Mrs. Vernon Castle in select dances. In the evening Frances Alda and her company will be heard in a musical program. A great deal of interest has already been evinced in this undertaking by Mr. Johnston, and although the announcement of his fete was only sent out recently by Mr. Johnston, the indications are that there will be a large audience as most of the boxes already have been taken.

Mr. Johnston, the well known manager of concerts, made a great success with the direction of Isadora Duncan and Adeline Genee, the two famous dancers.

### Words Had Failed.

When Caroline Hudson-Alexander was leaving Kansas City after a recent recital, a party of friends, who had quite exhausted their expressions of appreciation of her singing, sent her a huge bouquet with the following card attached:

"A local florist's sign reads: 'When words have failed, try our flowers.' Our words have failed."



## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

*This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.*

*Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

*Particular attention given to works of American composers and their products.*

G. Schirmer, New York.

FAMILIAR TALKS ON THE HISTORY OF MUSIC, BY ARNOLD J. GANTVOORT.

A brief preface by the author explains why and how this present volume was written. We quote it in full:

"In these days of extensive general education, some knowledge of important events in the history of the development of musical art, and some acquaintance with the lives of our greatest musical personages, have become almost indispensable.

"The desire for a concise work which would contain considerable information on this subject, presented in a manner and in language easily understood, has been expressed to me by many hundreds of music students, musical amateurs and members of musical clubs.

"In response to this demand, the present volume, which is the outgrowth of more than twenty years of lecture work, was written.

"The notes containing the data for this lecture work were made during a long period of musical study and musical activity, and their import has so completely become a part of my composite knowledge on the subject, that I find myself unable to give credit to any individual historical writer whose works may have been consulted. Sincere thanks are therefore hereby extended to all who have written on this subject from whom information may have been gathered.

"If a perusal of this volume shall succeed in creating in the minds of some of its readers a desire for further information about the history of that far-reaching art, which accompanies us from the cradle to the grave, I shall not deem my labors to have been in vain."

There are twenty chapters in the book, filling 285 pages, and dealing in a free and easy manner with the history of music from the first recorded myth to the latest musical events in Cincinnati.

It is significant of the progress of music among us that no history of music can be written today, in the English language at any rate, without considerable space devoted to music in America. Chapter XX of this present work contains the following: Beginnings of Music in America; Music of Cavaliers and Puritans; First American Attempts at Composition; William Billings, Oliver Holden, Andrew Law, Jacob Kimball, Daniel Reed, Timothy Swan; Early Singing Schools, Resulting in Singing Societies; Early Leaders—Lowell Mason, Gottlieb Graupner; Opera in America; Orchestras; Theodore Thomas; Music Festi-

vals; Opportunities in America; Recent Statistics of Music; Hopes for the Future.

It is amusing to read the preface to the compositions of William Billings, published in 1770, the year of Beethoven's birth, and while George III of England was still the nominal ruler of the Colonies in America.

"Nature is the best conductor." "Hard rules never made a melody, any more than the twenty-four letters of the alphabet made poetry." "You must first have music in nature; art can only polish it."

With all of this we perfectly agree. But we are not so sure about the next quotation, for we fear there is danger in freedom from rules unless that freedom is acquired by subjugating the rules. William Billings, however, demanded a freedom which Beethoven avoided.

"Some say that consecutive fifths and octaves are forbidden, but I would rather permit them than spoil the melody. I have felt the slavish restraint of such rules; there is a poetic license, why not a musical license? I will not be confined by such rules, nor will I make any such rules for others who study with me."

All we can say is that we are glad the baby Beethoven eventually found a stricter master than William Billings was.

Arnold J. Gantvoort says that "the first really notable event in our musical development" was a performance of Haydn's "Creation" at Boston in 1815. Gottlieb Graupner, who conducted the notable event, could hardly have foreseen the magnificent Boston Symphony Orchestra a century later. The last paragraph is a tribute to E. A. MacDowell.

C. W. Thompson & Co., Boston.

WILHELM HEINRICH, MUSICIAN AND MAN, BY EDITH LYNWOOD WINN.

We commend this beautiful story of a lovable musician's life to all who are interested in music. We might even go so far as to say that this true story is stranger than fiction and ought to delight those whose reading is confined almost exclusively to fiction.

Here we have the simple and pathetic, yet beautiful story of a boy who lost his eyesight at six years of age and was left fatherless at fifteen, with a widowed mother and four younger brothers and sisters.

The struggles, progress and triumph of this sorely handicapped boy to a position of eminence in the musical world as a singer, form the subject matter of the book, which no one can read unprofitably. Much of the book consists of letters written by Wilhelm Heinrich himself, and which reveal the man better than any biographical sketch could.

### Return of Paola St. Angelo.

The present season has witnessed the welcome reappearance of Pauline St. Angelo in the concert world, Berlin and Vienna being the centers chosen for two successful recitals in December and January, respectively. Pauline St. Angelo, although still quite young, already can look back on a wide and eminently interesting musical career. This brilliant young pianist is now resident in Vienna, and the wonder child of some years ago has developed into a charming woman, who has more than fulfilled the promise of her early youth and is equipped with the essentials of the successful artist.

Pauline St. Angelo, although a native of Lancashire, is of Italian descent, her father, Francesco St. Angelo, having accompanied Garibaldi when the latter fled from Italy some twenty or thirty years ago. At the age of six little Pauline showed great aptitude for music, and played later in public with signal success. When thirteen years of age Sir Charles Hallé appointed her pianist to the Beethoven Society in Manchester. Since then her progress has been meteoric, and wherever she has appeared she has been the object of enthusiastic demonstrations. One of the first of these was her triumph at Queen's Hall, London, when she played Weber's "Konzertstück" with the Royal Amateur Orchestra before an audience of 3,000 people.

A pupil of Professor Leschetizky, who also tutored Paderewski, she has played in England and on the Continent under Dr. Hans Richter on a tour of thirty concerts, and appeared several times in conjunction with such artists as Adelina Patti, Kubelik, Scotti, Clara Butt and Kennerley Rumford, in addition to her own recitals, to the consummate artistry of which the opinion of the press has abundantly testified.

### South Atlantic States' Festival.

The twentieth annual South Atlantic States music festival will be given at Spartanburg, S. C., on Wednesday, Thursday and Friday, May 6, 7 and 8, 1914. Five concerts will be given, three in the evenings and two afternoons.

The list of those engaged includes the Metropolitan Opera House Orchestra of fifty men, Richard Hageman, conductor; the Converse College Choral Society, 200

voices, Edmon Morris, conductor; Mary Hart Law, pianist; Myrtal C. Palmer, organist; chorus of children 250 voices, Carrie McMakin, director.

The soloists include: Frances Alda, soprano, Metropolitan Opera Company, New York; Yvonne de Treville, coloratura soprano, Royal Opera, St. Petersburg, Vienna, Brussels, Paris; Cecile Talma, lyric soprano, Opera, Berlin, Leipzig, England; Mildred Potter, contralto; Mrs. A. G. Blotcky, contralto; Riccardo Martin, tenor, Metropolitan Opera Company, New York; Charles W. Clark, baritone; Theodore Harrison, basso cantante (American debut).

### Brooklyn Choral Art Club Concert.

The concert of the Choral Art Club of Brooklyn on March 19 at the Academy of Music was largely attended by an appreciative audience. The club sang as Part I five sacred four part songs, as follows: "Ave Marie," Liast; "O! Filii et Filiae" (an ancient Easter anthem), Volek; mar Leirang, rendered in Latin; "Passionsgesang," Schreck, in German; "The Legend," Tschakowsky, and "The Sixteenth Century Eastern Hymn," Pluddemann, in English.

All these were admirably sung, and were especially appropriate to the season. Carlos Salzedo performed very beautiful harp numbers; Bach "Bourree" and Saint-Saëns' "Fantasie" brought him an enthusiastic encore. Grace Kerns followed with "O, Quand je dors," Liszt; "Il neige," H. Bemberg; "A Pastoral," H. Lane Wilson; "Soft Footed Snow," Sigurd Lie, and "The Fairy Pipers," A. Herbert Brewer, charmingly sung in French and English, as indicated by the titles, with pure voice and distinct enunciation. The beauty of her voice and interpretation brought her warm applause when she sang MacFadyen's "Love Is the Wind." The audience again was delighted by Mr. Salzedo's playing of harp solos, his own composition especially; again he was obliged to play an encore. The club sang the second (secular) songs a capella, all by modern composers, daintily, and with good ensemble effects. "How Sweet the Moonlight" was beautifully sung with soprano melody and humming accompaniment. "Gypsy Songs," by Brahms, closed the concert, which brought especial commendation to Conductor A. Y. Cornell.

### Stern Engages Hultgren-Hillberg.

Important news at the New York School of Music and Arts is to the effect that Director Sterner has engaged Wilma Hultgren-Hillberg, Swedish-American pianist, as member of the faculty. She has appeared with the New York Symphony Orchestra, as well as in important European cities, always with much success.

At the age of seventeen she gave her first complete recital, and thereafter toured northern Europe as one of the most promising pianists of the day. Her tours of her native country were continuous ovations. Her appearances as soloist in Berlin and other musical centers were always occasions of unlimited applause, and she was everywhere proclaimed by the critics as one of the few really great pianists.

As an interpreter of Beethoven and Chopin she has enjoyed the greatest success. Mme. Hultgren-Hillberg appeared several times before the late King Oscar II, who keenly appreciated her intelligent mastery of the piano. Her appearances with many of the leading orchestras, playing such compositions as Tschakowsky's concerto in B flat minor and Saint-Saëns' concerto in G minor, have shown her unusual repertoire and her ability to adapt herself to the demands of many composers.

The year 1914 shows every sign of going down into musical history as having witnessed in its opening months a severe outbreak of Parsifalitis.—London Music News

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### Mme. King Clark Sings at Abell Salon.

At the weekly Monday afternoon musicale of Mr. and Mrs. Arthur M. Abell in Berlin on January 26, Mme. King Clark sang the following program:

L'ultimo Bacio ..... Paolo Tosti  
L'ultima Canzone ..... Paolo Tosti  
Es schrie ein Vogel ..... Christian Sinding  
Sylvain ..... Christian Sinding  
Les Cloches ..... Claude Debussy  
Mandoline ..... Claude Debussy  
Moonlight Song ..... Charles Wakefield Cadman  
From the Land of the Sky Blue Water ..... Charles Wakefield Cadman  
Spirit Flower ..... Campbell-Tipton  
The Leaves and the Wind ..... Franco Lioni

Mme. King Clark was highly complimented for her finished, artistic and soulful singing by many musical celebrities



MME. KING CLARK.

ties who were present, among them being Willy Burmeister, Jean Nadolowitch, Heinz Arenson, first tenor of the Charlottenburg Opera, Richard Lowe, Herr and Frau Professor Rudolf Schmalfeld and Werner Alberti.

### Artists Engaged by Utica Club.

The B Sharp Club of Utica, of which Mary B. Crouse is president, again has arranged its annual concert course through Haensel & Jones of New York. The artists who

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Frances

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who will during the afternoon and evening dance all their FAMOUS MODERN DANCES. A complete Viennese Orchestra will play all the latest dances for additional PROFESSIONAL DANCERS and the AUDIENCE.

Reservations from Manager R. E. JOHNSTON, 1451 Broadway; also McBride's and Tyson's ticket agencies. Prices—Afternoon, \$2; Boxes, \$15. Evening, \$2.50; Boxes, \$20.

will be brought to Utica by this splendid organization are: Julia Culp, in November; Carl Flesch, in January, and Ossip Gabrilowitsch, in February.

### Helen Ware Likes Bethlehem Musical Spirit.

Helen Ware, the young American violinist en tour with the Lehigh Symphony Orchestra, met with well merited success. She tells, in an interesting way, of how the Bethlehem musical spirit rose to the occasion during the recent blizzard.

"Despite the terrible blizzard that was sweeping over the country at the time of the Bethlehem concert and which almost upset the plans for the tour of the orchestra," relates Miss Ware, "the cheerful cooperation of the city authorities and the enthusiastic musicians of Bethlehem won out against the elements and a record breaking audience greeted Mr. Weingartner, the conductor, soloists and orchestra on the eve of the first concert."

"Bethlehem can justly be proud of her musical achievements, for there are few cities of so small a population



MR. WEINGARTNER, CONDUCTOR OF THE LEHIGH SYMPHONY ORCHESTRA, AND HIS FAMILY ENTERTAINING HELEN WARE.

Miss Ware has fur cap on.

that can boast of such musical institutions and activities as those under the guidance of Fred Wolle, conductor of the Bach Festivals; Mr. Weingartner, conductor of the Bethlehem Steel Company's Concert Band, consisting of ninety men, and of the Lehigh Valley Symphony Orchestra.

"Housed in a \$100,000 home, presented to the band and orchestra by Mr. Schwab, the chief patron of all Beth-



HELEN WARE,  
Violinist, in front of one of the quaint Moravian courts in Bethlehem, Pa.

lehem's musical activities, this city easily serves as a model to all small cities that are striving for musical culture. Nothing seems impossible of attainment to the music lovers of this dear, old, little city. Each season they present more serious programs, and they have succeeded in gathering into their fold all the music lovers of the city, giving the young music students an opportunity to receive a splendid routine and convert them for all time to come to the cause of good music.

"The sterling musicianship and untiring efforts of their worthy conductor, Mr. Weingartner, permeates their spirit for work. And amid good cheer and with high musical ideals this great 'communal family of music lovers' go

forth year after year to carry to their neighboring cities the lofty and ennobling messages of the muse.

"Bethlehem, Easton and Allentown pay a glowing tribute to them year after year, and so do the artists whom they engage for their tours."

In conclusion Miss Ware adds, enthusiastically:

"I've had the good fortune to play with some of the most prominent orchestras in Europe and America, but I cannot recollect many occasions when I felt more inspired to do my very best in response to the genuine sympathy extended by every member of the orchestra, and by the splendid accompaniment rendered, as the memorable concerts I have just played with Mr. Weingartner and his good musicians."

### Witherspoon Re-engaged by Metropolitan.

It has just been announced that Herbert Witherspoon, the noted American basso, has been reengaged by the



HERBERT WITHERSPOON.

Metropolitan Opera Company for next season. Mr. Witherspoon has been frequently heard this season, appearing in nearly all of the German operas which have been given. As King Mark in "Tristan and Isolde," and Sarastro in "The Magic Flute" his splendid vocal attainments and magnificent presence were particularly effective. His greatest achievement, however, is considered by many to be his impersonation of Gurnemanz in "Parsifal," a role which he presents with remarkable nobility and dignity.

### Miss Irvine Gives Original Monologues.

The East Room of the Waldorf-Astoria Hotel, New York, was crowded to overflowing on Monday evening, March 16, with friends of Theodora Ursula Irvine, who gave her annual entertainment, consisting of original monologues in dialect. Miss Irvine was assisted by Vernon Archibald, baritone.

"An Irish Philosopher" proved to be Miss Irvine's most enjoyable monologue. Mr. Archibald sang two groups of songs, which gave much pleasure; the first consisted of one song each by Haydn, Handel and Flezier; the second, by Hallet Gilberté.

### Christine Miller Engaged for Louisville.

Christine Miller, the popular contralto, has been engaged for two appearances at the thirty-fourth Bundes Saengerfest, to be held at Louisville, Ky., June 24, 25, 26 and 27.

"What are the most powerful explosives known?" queried the young man.

"Two prima donnas in one opera company," replied the ex-theatrical manager.—Chicago news.

1914-15 SEASON 1914-15

**GRACE POTTER**

PIANIST

**MARIE HERTENSTEIN**

PIANIST

**FRANCIS MACMILLEN**

VIOLINIST

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### Helen Stanley's Progress.

Helen Stanley's progress as a concert singer is now assured. American to her fingertips, in her views of art, in her private life and her business methods, she, nevertheless, gratefully acknowledges the benefit she has derived from her years of study and work abroad. For the first time in her career, Miss Stanley filled an important concert engagement, when she appeared and triumphed at the great Evanston North Shore Festival (Chicago) last June. Not only has she been re-engaged, but she has since made appearances in important centers, like St. Louis, Cleveland, Toledo, Detroit, Buffalo, Rochester, Boston and Brooklyn, etc. She has appeared repeatedly as soloist with the Minneapolis Orchestra, and at Toronto she replaced Mme. Schumann-Heink as soloist with the symphony orchestra, and already has been re-engaged at Toronto for the next season. She began last week a series of star "guest" appearances at the Century Opera House, New York, where she will sing Martha in D'Albert's "Tief-land."

Of her Toronto substitution, the press of that city wrote as follows:

The soloist to whom fell the difficult task of filling the place of Mme. Schumann-Heink at very short notice was Helen Stanley, who made such a splendid impression when she sang two weeks ago in "Carmen" with the National Opera Company, being the best Michaela heard here in years. Miss Stanley prejudices one in her favor in the first place by having the good sense and pluck to retain the "Miss" of her native country, and not to yield to the tradition that makes nearly every singer who hopes to win success in the higher forms of song become a "Madame." Added to this evident common sense, Miss Stanley possesses a delightful platform personality. She is easy and unaffected, and the natural graciousness of her smile and bow should win the chilliest of audiences. Her voice is a dramatic soprano, white in its quality, but a very intense and expressive medium for emotional singing. Miss Stanley is first of all an operatic singer. She has not the gift of the licker interpreter for abstract song when the occasion demands, but she always makes the emotions personal. She gave the aria from the first act of "Herodiade," in which Salome tells of her love for the Baptist. The splendid rapture of Massenet's "Il est bon; il est doux" has never been heard here with finer dramatic tenderness. Miss Stanley is the possessor of some beautiful high notes—pure and tingling with feeling. In fact, she actually visualized the aria until one almost forgot that she was on the concert stage. It might be added that, unlike many operatic singers who act even in concert, Miss Stanley never overdoes it, but is always graceful and pleasing to the eye. She gave "Down in the Forest" with more fervor than the majority of sopranos see fit to bestow upon the popular encore number. Two Strauss selections, "Kornblumen" and "Zueignung," were also features of her program.—Toronto Mail and Empire, February 13, 1914.

Helen Stanley was the soloist in the absence of Schumann-Heink, through illness. Miss Stanley made a most favorable impression both by her singing and manner. Her voice is a mezzo of fine tone, of flute quality, very clear and pure in the upper register, and highly sympathetic. . . . Miss Stanley sang with distinction and is a genuine artist.

Her first number was the aria, "Il est bon," from Massenet's "Herodiade," accompanied by the orchestra, and the audience was moved to great cordiality by the performance. In response to the encore, she gave the great aria from Louise, with splendid force and feeling. Her second suite consisted of Strauss' "Kornblumen" and "Zueignung," sung in ballad style with dramatic spirit and confidence and fine breadth of treatment. Tipton's melodious "Spirit Flower" and Cadman's characteristic "Call Me No More" were the other items, and a double call procured "Down in the Forest" as an encore. Miss Stanley will always be welcome.—Toronto World, February 13, 1914.

Last night's zero temperatures were a test for the popularity of the Toronto Symphony Orchestra and for the attractive powers of Helen Stanley, soprano of the National Opera Company of Canada, who took the place of Mme. Schumann-Heink. Though Massey Hall was by no means filled, the turnout was encouraging, and the warmth of their appreciation manifest.

Miss Stanley sang with a charm and with a clear sweetness that was delightful. . . . Miss Stanley's numbers were selections by Massenet, Strauss, Tipton and Cadman. She received numerous recalls and had to respond with two extra numbers.—Toronto Telegram, February 13, 1914.

The soloist was Helen Stanley, soprano of the National Opera Company of Canada, who was engaged to replace Mme. Schumann-Heink, detained in New York by litigation. Miss Stanley has a charming soprano voice and an expressive style, and she won the hearts of her audience in selections by Massenet, Strauss, Tipton and Cadman, receiving numerous recalls and having to respond with two extra numbers. The audience were most appreciative in their recognition of the work of the orchestra, as governed by Mr. Weisman and the singing of Miss Stanley.—Toronto Globe, February 13, 1914.

In Helen Stanley, the Symphony Orchestra secured an artist of as compelling power in concert numbers as on the operatic stage.

## SONGS, PART-SONGS and PIANO WORKS BY ELEANOR EVEREST FREER

Pronounced by authorities as the best recent contributions to modern musical literature, published by

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Clayton F. Summy Co., Chicago, Ill.

as was evidenced in her exacting program last evening. It is but two weeks since Miss Stanley was heard with the National Opera Company, when she created most favorable impressions as Michaela in "Carmen." Possessed of a mezzo-soprano of exquisite clarity and purity of tone. . . . Miss Stanley's achievement last evening was marked with a brilliance that brought applause from an audience more concerned in keeping warm than in rising to the efforts of the young singer. The "Il est bon" aria, from Massenet's "Herodiade," was characterized with all the warmth, all the beauty with which a great singer can invest it, while the "Louise" aria given as an encore, was an achievement of outstanding artistry, a forceful rendition, replete with musical emotion. Two Strauss numbers, "Kornblumen" and "Zueignung," formed her second suite, and were rendered in delightful ballad style, adding to the impression created by the cantatrice in her dramatic interpretation of the Herodiade aria. Tipton's "Spirit Flower," and Cadman's beautiful "Call Me No More," brought demands for an encore which was accorded in "Down in the Forest."—Toronto Daily News, February 13, 1914.

Helen Stanley, the soloist, who was heard here two weeks ago with the National Opera Company, made a pleasing impression with her fine dramatic soprano voice, and her powers of emotional interpretation. Her upper notes were particularly clear and lovely. She gave the aria "Il est bon, il est doux," from the first act of Massenet's "Herodiade," with thrilling passion. So intense was her expression that one almost forgot she was on the concert platform. In her other numbers she showed that she understood restraint, as well as abandon. Two Strauss selections, "Kornblumen," and "Zueignung," made an excellent impression.—Toronto Daily Star, February 13, 1914. (Advertisement.)

### Victor Wittgenstein's Success.

The young pianist, Victor Wittgenstein, has been rapidly winning much prominence in music circles as an artist of merit and one gifted with rare talent. Following are a few of his press criticisms, which explain more fully his fine achievements:

Victor Wittgenstein, a young pianist, gave a recital last evening in Aeolian Hall. His program began with a sarabande of Rameau, arranged by MacDowell. Then followed Beethoven's sonata in D major, op. 28, and next MacDowell's "Sonata Tragica."

Playing two sonatas in succession is an undertaking which ought to be reserved for pianists possessing larger artistic resources than any one might expect in a young player like Mr. Wittgenstein. It is, therefore, without doubt the highest praise that can be awarded this pianist to say that he succeeded in making his performance of both works interesting.

Perhaps this result was not brought about wholly by the intrinsic merit of the compositions, but rather by the strong personal note sounded in the delivery and by the revelation of a real talent. Mr. Wittgenstein is at the beginning of a career. Yet he starts with the gift of a musical temperament and a firm grip on the keyboard.

He played the allegro vivace of Beethoven's sonata with delicacy, with repose, and with real appreciation. He gave the slow movement of the MacDowell sonata a genuinely fine reading of which any experienced pianist might well have been proud. A young man who has it in him to do such things ought to go far.—New York Sun.

Mr. Wittgenstein arrived practically unheralded, and it is therefore a particular pleasure to state that he proved himself an artist possessed of powers distinctly above the average.

Surprisingly well played was the Beethoven sonata in D major, op. 28, a reading informed with an innate manliness of spirit and sincerity of interpretation. In addition the pianist's tone was uniformly warm and his technical facility unusual. The MacDowell "Sonata Tragica" also received a most admirable presentation, one in which Mr. Wittgenstein's virility of treatment was again manifest.—New York Tribune.

Victor Wittgenstein, pianist, scored a success in his New York debut in Aeolian Hall last night. Often such recitals are only mildly interesting. In this case, however, a pleasant surprise awaited the audience, which heard a real artist interpret a splendid program, arranged to show his versatile talent. The delicacy of Mr. Wittgenstein's rendition of the second movement of the sonata, D major, of Beethoven, and the berceuse of Chopin, as well as his virile playing of the MacDowell "Sonata Tragica," demonstrated that he is a many sided and thorough artist.

At the close of the program the pianist gave, in answer to continued applause, and as a tribute to his former teacher, "From an Indian Lodge," by MacDowell. It is to be hoped that in the near future the young artist will be introduced to the Brooklyn public.—Brooklyn Eagle.

Mr. Wittgenstein is a pianist of warmth and of poetic feeling. That his sense for the classics is deep was proven by the very well developed Beethoven which he played. He brought real poetry and much interest into the sonata in D major, op. 28. He played with a highly polished, clean technique and his phrasing was musicianly and full of intelligence. In the strictly classical spirit he played a sarabande by Rameau, which had been arranged for a piano by MacDowell, who was also represented by the "Sonata Tragica," which too seldom finds its way on the program. He played this with conviction and understanding.

After a group of Chopin numbers he gave the Debussy suite, eliciting many recalls, but only after the close of his program did he add further numbers.—New York Evening Mail. (Advertisement.)

### Schola Cantorum Program.

Russian composers, folk lore and orientalism appear on part one, and negro composers and modern English choral ballads based on folksongs, on part two of the second subscription concert program of Schola Cantorum, Kurt Schindler, musical director. This will be given in Carnegie Hall, New York, Wednesday evening, April 1; the New York Symphony Orchestra will assist.

These are the numbers:

Sadko (tableau musical) . . . . . Rimsky-Korsakov  
Orchestra.  
Joshua (Biblical cantata) . . . . . Moussorgsky  
Chorus, contralto solo and orchestra.  
Overture, Khovantchina (Dawn in Moscow) (first time),  
Moussorgsky  
Orchestra alone.

Villagers' Chorus, from Prince Igor . . . . . Borodine  
Chorus and orchestra.  
In the Fields (dance song) . . . . . Rubetz  
Chorus & capella.  
Persian Dances, from the opera Khovantchina . . . . . Moussorgsky  
Orchestra alone.  
The Plaint of the People, from the opera Khovantchina  
(first time) . . . . . Moussorgsky  
Chorus, baritone solo and orchestra.  
Song of the Volga Boatmen . . . . . Rubetz  
Chorus & capella.  
The Slave Singing at Midnight (Thus He Sang the Song of  
David). The poem by Longfellow (first time in New  
York) . . . . . Coleridge-Taylor  
Chorus and orchestra.  
Two Negro Spirituals—  
Deep River . . . . . Burleigh  
Dig My Grave . . . . . Burleigh  
Chorus & capella.  
News from Whydah (a ballad of the sea). The words by  
John Masefield (new) . . . . . Balfour Gardner  
Chorus and orchestra.  
Molly on the Shore (new) . . . . . Percy Grainger  
For string orchestra.  
Father and Daughter (a ballad of the Far-O'er-Islands)  
(new) . . . . . Percy Grainger  
For five men's solo voices, double chorus and orchestra.

## ANOTHER TRIUMPH FOR GUSTAV BERGMAN TENOR CENTURY OPERA CO.

William J. Henderson, in the New York Sun:  
Mr. Bergman sang Pedro credibly and in certain passages even excellently.

Maurice Halpern, in the New York Staats-Zeitung:  
Herr Bergman war in der Partie des sympathischen Naturmenschen ungemein erfolgreich. Er verbaud Kraft und Natürlichkeit mit Liebenswürdigkeit und sang mit einem Kraftgeschwellten und doch lyrisch wirksamen Organ, so dass die Darbietung durchschlagend.

Pau Morris, in the New York Herald:  
As Pedro, the Shepherd, Gustaf Bergman did his best work here. His great mature and dramatic voice fitted the part admirably. His diction was good and he acted with great intensity.

Max Smith, in the New York Press:  
Louis Kreidler as Sebastiano and Gustaf Bergman as Pedro worked heroically and undoubtedly carried the play to what measure of success it attained.

Pierre V. Kay, in the New York World:  
Gustaf Bergman sang his music excellently and acted with conviction.

Emile Frances Bauer, in the New York Evening Mail:  
Gustaf Bergman surpassed any achievement yet placed to his credit here. His Pedro was a figure of direct appeal, of awkward exterior, but of tender, moving spirit. Not one shade of feeling was lost in the interpretation by Mr. Bergman, who has never sung with more warmth, freedom and beauty of voice. He has the essence of the true dramatic artist—a great amount of restraint and a vivid expression in a quiet manner. . . . all this aroused the keenest appreciation of Mr. Bergman's equipment.

New York Evening Telegram:  
The principal honors of the performance went to Gustaf Bergman as the simple shepherd, Pedro, who married Marta, in ignorance of her condition, and rescues her from Sebastiano. He sang with true fervor, and nearly every word fell from his lips could be distinctly heard.

William B. Chase, in the New York Evening Sun:  
The giant shepherd Pedro was a part for which the Aborn's big Swedish tenor, Gustaf Bergman, had waited ever since his successes in "The Jewels" and "Louise." In the phrase of the street, he "ate it up." Clad in his rude sheepskins, he threw chorus men and women about like toys in his rage after the mock bridal. His eleventh hour "killing" of Kreidler, as the brutal Sebastiano, easily matched in horror this same scene by Schmiedens and Feinhals at the Metropolitan five years ago. The enthusiasm did not spend itself until all hands had taken a dozen curtain calls.

But the triumph of the opening cast was Bergman's alone, and two more highly paid tenors, Kingston and Harrold, will hardly put a finer performance to their credit in any later opera than Bergman did in "Tiefand" last night.

Sylvester Rawling, in the Evening World:  
The Pedro of Gustaf Bergman was an effective characterization. His loyalty to the master who forced upon him a wife, his simple devotion to the woman who scorned him, the intensity of his passion when he learned the truth, and the brutal strength with which he killed the violator of his honor, were admirably portrayed.

W. A. Rockwell, in the Brooklyn Eagle:  
Gustaf Bergman in the role of Pedro gave a finished performance.

H. E. Krehbiel, in the New York Tribune:  
Of the singers, first honors went to the Pedro of Gustaf Bergman, who gave a moving impersonation and who sang the music with pleasing tone and with true feeling.

Pitts Sanborn, in the New York Globe:  
Mr. Bergman was very successful in depicting the simplicity, the frankness of the shepherd, Pedro, and also in his treatment of the music. An uncommonly engaging impersonation he achieved.

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## NEW YORK BREVITIES.

**Klibansky Pupils Sing—Demarest's Request Organ Recital—Juvenile Assembly Concert—Southland Club Musicales—Fleck's City Orchestra Concerts—Warford Uses American Songs—Archibald Sings—Notes.**

Sergei Klibansky's artist-pupils are increasingly active in all lines of vocal music; a group of three are touring Maine, others occupy positions in operatic organizations, and still others are soloists of church choirs. March 15 the Choir Association of Adam's Memorial Church, East Thirtieth street, gave their annual concert, under the direction of T. Scott Buhrman, F. A. G. O., organist. Badrig Guevchenian, the tenor, and Claude Helfrich, baritone, are both Klibansky pupils. The former has a voice of sympathetic quality, and showed his fine training, as regards tone-production and interpretation. Mr. Helfrich has a deep and powerful voice. He sang the "Prologue," "Evening Star," etc., with good tone and fine expression. Adelaide Porter, soprano, and Agnes Anderson, contralto, sang solos, and the chorus participated in works by Blumenthal, Pinsuti, Bellini, Conradi and Bishop. Following is the make-up of this organization:

Chorus: Emma Broberg, secretary; Sophie Jenrick, Agnes Johnston, Barbara Licht, Mary Oberlein, Lillie Reich, Louise Schwaner, president; Ida Gorli, Elsie Jenrick, Frances Vogel, James Brown, James Cattell, E. L. Johnston, John Davis, treasurer; William Lewis, vice-president; James McDonald.

Soloists: Adelaide Porter, Badrig Guevchenian, Agnes Anderson, Claude Helfrich.

T. Scott Buhrman, chorus master and director of the association.

### DEMAREST'S LAST ORGAN RECITAL.

Clifford Demarest's sixth organ recital, March 19, had for the program numbers voted as best by the audiences attending the previous recitals at the Church of the Messiah. Following each, votes were placed in a convenient place, resulting in the selection of this program:

Sonata in A minor.....Borowski  
Cantabile in E.....Demarest  
Fantasia and fugue in G minor.....Bach  
To a Wild Rose.....MacDowell  
Lamentation.....Guilmant  
Reve Angeli.....Rubinstein

Details of the votes show some interesting facts. February 12, Borowski's sonata received one more vote than Rachmaninoff's prelude. February 19, Demarest's "Cantabile" was six votes ahead of the nearest competitor. February 26, Bach's prelude and fugue in G minor was one vote ahead of a Lemare piece, tying with MacDowell's "To a Wild Rose." March 5, Guilmant's "Lamentation" was one vote ahead of Bach's toccata and fugue, D minor. March 12, Rubinstein's "Kamenoi Ostrow" was six votes ahead of the con grazia movement from Tchaikowsky's "Pathetic" symphony. The audience gathered March 19 accordingly heard pieces best liked by them, as indicated above. The attendance was large, and interest was manifested in everything played, and in Organist Demarest's illuminating remarks. Especially apropos was his description, in part by Edward Baxter Perry, of the Rubinstein "Kamenoi Ostrow." Guilmant's "Lamentation" was played with repose, and the use of the chimes at the close increased the effect. It is stated that the audiences at these recitals numbered about 200 people, fairly divided as to sex. The men are taking more interest in music!

### JUVENILE ASSEMBLY CONCERT.

The Juvenile Assembly Concert, March 19, at the Plaza Hotel, produced players and singers of youthful years, with the little pianist-composer, Margaret Fownes Hamilton, playing her own pieces. She began the program with a nocturne, "Spring," echoing joyous spirit. Later she played her sonata, op. 1, consisting of three movements, everything showing marvelous gift of melody and harmony, as well as instinct for musical form. She has a nice touch. Harold Fowler, tenor, sang songs by modern composers. His voice and enunciation are alike enjoyable, promising much as he develops, and redounding to the credit of his teacher, Mathilde Hallam McLewee. Harold Micklin played violin pieces by Sarasate and Kreisler with great facility, large tone and much style. The lad has pronounced talent for the violin.

Previous to his appearance, Mme. Bell-Ranske, founder of The New Assembly, said a few words, calling attention to the superior work done at the Von Ende School of Music, of which young Micklin is the product. No, he is not Irish, as his name suggests. Mabel Vollman sang Thayer's "My Laddie" with sweet style. She too has been

blest by nature, her voice promising much. All her vocal training has been under Mme. Adler. Hyman Eisenberg is a precocious young cellist who plays like a full grown professional. His three pieces were altogether astonishing in tone and technic. The capable accompanists were William Parson and Edith Evans. It was announced that April 2 there would occur a "ladies' song recital," Mme. McLewee, among others, appearing in costume. A large audience attended the Juvenile concert.

### DAMBANN PUPILS AT SOUTHLAND CLUB.

The Southland Club, Mrs. W. W. Ford, president; Mrs. Simon Baruch, vice-president, met March 13 at Hotel Marseilles, when Ina C. Ragan was in charge of the musical program. Rosalynde Snedeker, another successful pupil of the well known teacher and singer, Mme. Dambmann, opened the program, singing songs by Hawley, Lang and Fay Foster. She sang artistically, with distinct enunciation, having a beautiful soprano voice, and temperamental conception and execution. The "Sleep Song," by Fay Foster, was especially well sung, making a hit. Her charming personality aided the general effect. She is a prominent singer of Newark, regularly heard in church. Annie Laurie Leonard, contralto, possessing a rich voice; Earle Tuckerman, baritone; Ruth Cramer, danseuse; Frank C. O'Neill; in sketches; Mary M. Minter, Margaret Mansfield, and two "exhibition dancers" completed the program.

### FLECK DIRECTS ORCHESTRA CONCERTS.

Henry T. Fleck, director of the City Orchestra concerts, presented the same at Morris High School March 15, the

**VIOLINIST**

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His exceedingly warm playing, delivered with tremendous impetuosity, coupled with a brilliant technical equipment, modestly thrust in the background, produced a genuinely exalted artistic pleasure, and left an everlasting impression. Bach's E major Concerto, an acknowledged test for musicians, was performed in a most distinguished and memorable manner and Hugo Kaun's "Fantasietück," a worthy and difficult modern composition, was rendered most extraordinarily full of temperament and brilliancy.—*Deutsches Reichsanzeiger, Berlin, Germany, November 4, 1913.*

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special feature being a novelty, "Festival Overture," by Platon Brounoff, conducted by the composer. It was a great success. The same week Brounoff conducted an entire concert at Public School No. 84, Brooklyn, the program of which included Grieg's "Peer Gynt" suite, "On the Steppes," by Borodin, the "Marche Slave," and Brounoff's own suite for orchestra. At this, too, the Russo-American composer and conductor, Brounoff, had great success, being called out five times. He played his two piano pieces, nocturne, and "Torchlight Festival Dance," which were followed by enthusiastic applause. Sixty of these orchestral concerts are being given under Mr. Fleck's direction and supervision, but some are conducted by others chosen by him.

### WARFORD SINGS SONGS BY AMERICANS.

Claude Warford is one of our busy teachers, and one who is constantly directing his efforts to bring attention and appreciation to the works of American composers. On his recital programs, and on the concert programs of all Warford pupils, one never fails to read the names of the following composers, all of whom are Americans: Hallet Gilberté, Walter Kramcr, Bruno Huhn, Sidney Homer, Charles W. Cadman, Marion Bauer, W. Ralph Cox, Chas. G. Spross and Mrs. H. H. A. Beach.

### NICHOLS' PLANS.

John W. Nichols, the well known tenor and teacher of voice culture, is to have charge of the vocal department of the University of Vermont Summer School. Besides giving recitals, he will teach there in July and part of August.

The school is located in an ideal spot at Burlington, on Lake Champlain, and many go there to spend their summers. This is the location decided upon by the War Department for the establishing of the military training camp for the northeast section of the United States. The camp will be in operation from July 5 to August 7. A large

number of college students from all over the country will be in attendance.

Mr. Nichols is giving a special course in singing at his New York studio, 330 West Fifty-eighth street, which will last until July 1, when both he and Mrs. Nichols will take up their summer work in Vermont.

### ARCHIBALD SINGS AT WALDORF-ASTORIA.

Vernon Archibald, baritone, sang songs by Haydn, Handel, Schaefer, Flegier, and four songs by Hallet Gilberté, at the Irvine monologue recital, East Room, Waldorf-Astoria Hotel, March 16. All his singing was noteworthy for its expression and temperamental delivery, especially the Gilberté songs; these were written by a singer for singers, and as such are singable.

### NEW YORK NOTES.

Conrad Wirtz, director of the Wirtz Piano School of Harlem, has been engaged as organist and director of the Church of St. Matthew, Brooklyn, beginning May 1. At the piano recital given at the school March 19, the pianists were Bertha Sears and Dolly Patterson. Letitia Patterson, soprano, assisted.

James S. Fisk, baritone, of Little Rock, comes to New York with recommendations of Elizabeth Lyman, his teacher, having had experience as church and concert singer. His voice, heard in "Requiem" and "Love Me or Not," showed power, expression and good enunciation.

Eva Emmett Wycoff, soprano, member of the staff of Brenau College, Gainesville, Georgia, gave a recital March 11, assisted by the String Quartet, Mabel Kanouse, pianist; Dr. Henry G. Hanchett, organist, and Elmer Zoller, accompanist. Miss Wycoff pleased her hearers. Previous to this, she appeared at the Executive Mansion, Atlanta, Ga. (fifty miles from Gainesville), for Governor Slaton and wife.

Albertus Shelley Hiester, the violinist, now of San Marcos Baptist Academy, Texas, plans a concert tour by automobile, to New York and return. Mrs. Hiester plays his accompaniments.

The Armenian Choral Union gave an Oriental concert, March 21, at Y. M. C. A. Hall, West Twenty-third street. Armenian folksongs were sung by the chorus of thirty singers, and A. Angel Chopourian, the dramatic soprano, sang solos. Mr. Kaprielian, baritone, also sang, and an audience of good size applauded all the music and soloists.

The Mendelssohn Choral Society (formerly the Monday Evening Choral Society) gave a concert under the direction of Emil Rhode, March 19, at University Heights Presbyterian Church, 181st street. Lehmann's "Persian Garden" was sung by four soloists, and the closing portion consisted of Mendelssohn's oratorio "Athalia." The concert of January was very successful, the sum of \$115 being paid over to the church.

Florence Munch, concert pianist, appeared as soloist at St. Mary's Chapel, Sherwood Park, Yonkers, March 16, playing Moszkowski's waltz in E in such brilliant fashion that she had to play an encore number. March 20 she played Strelezki's valse caprice at a local concert, winning much applause. Accompaniments were also played by her, to the satisfaction of soloists. Miss Munch is a successful teacher of Yonkers.

Clifford Demarest, part owner of the store in Tenafly, N. J., which burned to the ground March 18, says the building was well covered by insurance. The elderly lady of the same name (a common one in New Jersey) who was rescued by a clergyman, is not related to Mr. Demarest.

### Adele Krüger's Popularity Grows.

Adele Krüger, the soprano, has been engaged to sing at the concert of the New York Arion, Saturday evening, March 28, under the direction of Richard Trunk. Early in April the singer is to appear at the concert of the Deutsche Verein on Staten Island. Sunday, March 15, she sang at the special musical services conducted by Dr. Robyn, at St. Andrew's Church, on West Seventy-sixth street, near Amsterdam avenue, New York, her numbers being "O Dry Those Tears," by Del Riego, and "Pan's Angelicus" by César Franck.

### Cause for Complaint.

"The manager, you say, gave your part in the piece to another member of the company. Admitted. But you can't sue him for that."

"Can't I? He took my character away, didn't he?"—London Answers.



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## CINCINNATI ORCHESTRA ON A SHORT TOUR.

Pittsburgh, Buffalo and Cleveland Regaled with  
Splendid Music Discussed by Dr.  
Kunwald and His Players.

Cincinnati, Ohio, March 19, 1914.

Three numbers taken from the modern romantic school made up the symphony concert program last Friday and Saturday in Emery Auditorium. With Dr. Kunwald conducting, and Josef Hofmann as soloist, these works were presented:

Overture to Benvenuto Cellini.....Berlioz  
Concerto for piano in D minor.....Rubinstein  
Fifth Symphony.....Tchaikowsky

The overture was given a most brilliant performance, worked up to a tremendous climax at the end. Tchaikowsky's fifth symphony was given in a dramatic manner by the orchestra under Dr. Kunwald. Among the individual members of the orchestra whose splendid work was especially noteworthy in the second movement of the symphony were Gustav Albrecht, leader of the horns, and Joseph Elliott, first clarinetist.

Teresa Carreno will be the soloist with the orchestra at the symphony concerts of March 27 and 28.

### ORCHESTRA ON TOUR.

The final tour this season of the Cincinnati Symphony Orchestra began last Tuesday and will include Pittsburgh, Buffalo and Cleveland, the orchestra returning to Cincinnati Friday night. The press comments from Pittsburgh indicate a great success in that city. The fifth symphony of Tchaikowsky, which was received in Cincinnati at the concerts last week with so much enthusiasm, aroused the same feelings evidently in the Pittsburgh audience, where the applause following this number was overwhelming. Emil Heerman, concertmaster, will play the Bach concerto in Buffalo. Carl Flesch was the soloist in Pittsburgh, and Harold Bauer will be heard with the orchestra in Cleveland.

### CONSERVATORY OF MUSIC RECITAL.

The piano and cello recital given at the Cincinnati Conservatory of Music last Monday evening attracted a large audience. The concert givers were Harold Morris, pianist, and Sigurd Frederiksen, cellist, both talented young musicians with a host of friends and admirers in this city. The program opened with the Brahms sonata, op. 38, played with finesse, indicating a thorough understanding of ensemble and genuine musicianship. One of the most attractive features of the evening was the Grieg sonata, for piano and cello, op. 36. Mr. Frederiksen, a native Norwegian, who has repeatedly played under the baton of Grieg himself entered into the spirit of this beautiful composition with particular ardor, and supported at the piano in a wholly brilliant manner by Mr. Morris; succeeded in giving the sonata a highly satisfactory rendition. Mr. Frederiksen revealed splendid technic and endurance, and an excellent manner of presentation in his performance of the Tchaikowsky variations on a Rocco theme. Mr. Morris further added to the program with a composition of his own, and the Liebestod of Wagner-Liszt. In his playing of the latter he revealed himself a pianist of fine, artistic attainments, one with a wide horizon, and an excellent technical equipment as a vehicle for expression. The evening was one of the most notable events of the week and the concert givers were enthusiastically applauded throughout the program.

### COLLEGE OF MUSIC STRING QUARTET.

The third concert of the College of Music String Quartet on Monday night at the Odeon marked the final appearance of this eminent body as a whole, for the season. Messrs. Miesch, Borjes, Werner, and Argiewicz on this occasion had the assistance of their two artistic colleagues, Joseph Houdek, double bass, and N. Kouloukis, flutist, with Lilian Kreimer at the piano.

The program which was given in splendid style included the Beethoven quintet for two violins, two violas, and cello, op. 29; Niels Gade's trio for piano, violin and cello in F major, and Heinrich Hofmann's serenade for flute, string quartet and double bass, op. 65. The chamber music concerts of this quartet have been among the most artistic heard here this season.

JESSIE PARTLOW TYREE.

### Frances Alda with Philharmonic.

Frances Alda, the Metropolitan Opera soprano, was the soloist at the New York Philharmonic Society's final Sunday matinee concert this season in Carnegie Hall, New York, March 22.

Despite her strenuous season in coast to coast concerts and her operatic engagements, the freshness of the soprano's voice and affability of manner were as marked as if this had been a first-appearance-in-the-season performance.

The Micaela aria from Bizet's "Carmen," with orchestral accompaniment, the second number on the program, was

well received. In the group sung to piano accompaniment, with Frank la Forge at the piano, this popular American composer's "Expectancy" had to be repeated. Secchi's "Lungi dal caro bene," Wolf-Ferrari's "Rispetto," Koechlin's "Si tu le veux," and Massenet's "Ouvre tes yeux bleus" were the other numbers of the group in the excellent rendition of which Mme. Alda won her audience completely.

The "request" orchestral numbers were: Overture, "Mignon," Thomas; Grieg's "Peer Gynt" suite, No. 1, op. 46; Liszt's symphonic poem, "Tasso, Lamento e Trionfo"; Dvorak's symphony, No. 5, in E minor, op. 95, "From the New World"—a popular program, greeted by a big Carnegie Hall audience which gave evidence of the thorough enjoyment of Conductor Josef Stransky's readings by spontaneous and prolonged applause.

### Harold Bauer's Fine Art.

Harold Bauer again was heard in recital in New York on Saturday afternoon, March 21, and the fact is to be noted that his frequent appearance has not in the least



HAROLD BAUER.

diminished the size of the audience which crowds to hear him. The house on Saturday again was sold out as it has been on previous occasions, and there are few artists indeed who could appear so often in New York in a single season with such continued success. No words of praise are too high for this truly great artist, and a few words should certainly also be accorded the New York public which appreciates and cordially welcomes playing so strictly classical, so dignified, so entirely free from any attempt to win popularity by playing to the gallery, as this is.

Mr. Bauer opened his program on this occasion with the Mozart fantasia in C minor, playing it with warmth and brilliancy, and exhibiting in it great fullness and largeness of tone and superb legato. This was followed by a glorious rendering of Chopin's B minor sonata, in which Mr. Bauer passed from lightness and delicacy to strong passion, and again to tenderness in the flowing melodic passages, with astonishing virtuosity. This was followed by the Papillons and Toccata of Schumann, the ballade in D minor and capriccio in B minor of Brahms, and Cesar Franck.

Following the Brahms numbers Mr. Bauer played the two waltzes in response to an insistent encore. The program closed with Cesar Franck's prelude, choral and fugue, in which Mr. Bauer ascended, perhaps, to the greatest heights of passion and nobility. This splendid composition of the great Belgian master was rendered with a poise, a clarity of technic and a brilliancy of musicianship and interpretation that it would be impossible to surpass. There were a number of encores at the close of the recital.

### Beatrice La Palme to Sing in Springfield.

Beatrice la Palme is singing in "Martha" this week with the Century Opera Company. Miss la Palme has been engaged to sing in the Auditorium at Springfield, Mass., on June 23 next, when a large concert is to be given to celebrate the fiftieth anniversary of the Societe St. Jean Baptiste.

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Baritone,

### FLORENCE ANDERSON OTIS

Soprano.

### CLIFFORD CAIRNS

Basso-cantante.

### ELIZABETH TUDOR

Soprano.

### SAMUEL GARDNER

Violinist.

### MARJORIE and NATHALIE PATTEN

Cellist and Violinist.

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### Genevieve Finlay-Stewart Wins Press Favor.

Genevieve Finlay-Stewart, a contralto, gifted with a voice of exceptional beauty and a fine stage presence, has, through study of the right sort, accomplished satisfactory results. Her repertoire includes operatic roles, oratorio, concert and recital programs.

Condensed press comments follow:

The feature of the evening! Her rich and well trained voice was received with rapturous applause.—Mail and Express, New York.

Scores success! Her effective singing was as conspicuous as a searchlight at midnight.—New York Herald.

Sang capably, winning instant favor.—Boston Herald.

Beautiful voice.—Boston Globe.

Is a delightful singer and has won the admiration of the audiences.—Philadelphia Enquirer.

Displayed a superior talent in singing the aria "My Heart at Thy Sweet Voice," from Samson and Delilah. Her voice possesses great depth and strength.—Syracuse Standard.

A delicious voice.—Montreal Herald.

Possesses true qualities that make an exquisite artist.—La Presse, Montreal.

One of the best contralto voices heard in this city. She sings with artistic taste and temperament.—Ottawa Free Press.

Contralto voice of beautiful quality, magnetism and expression.—Toronto News.

Sang exquisitely . . . a wonderfully pure, flexible contralto voice of even tone . . . uses it with excellent finish.—Hamilton Times.

Delightful singing voice and uses it effectively.—Pittsburgh Gazette.

Possesses a rich voice, her use of it being effective.—Chicago Tribune.

Well trained contralto voice.—Milwaukee News.

Excellent voice of rare sweetness.—St. Paul Dispatch.

Remarkable singing voice . . . won repeated encores.—St. Louis Globe.

Her contralto voice is wonderfully rich and true . . . a veritable treat to listen to.—Free Press, Winnipeg.

A voice of marvelous power and sweetness.—Inter-Mountain Republican, Salt Lake City.

Decidedly the star . . . possessed of one of the sweetest contralto voices that has been heard here, she became endeared to the



GENEVIEVE FINLAY-STEWART,  
Contralto.

audience until her reception assumed the nature of an ovation.—Journal, Portland.

A woman of striking beauty . . . a contralto voice of velvety richness and warmth.—Oakland (Cal.) Herald.

A rich contralto, with remarkable range, and with unusual sweetness and power in all registers.—San Jose (Cal.) Mercury.

A deep, vibrant, well used contralto, which she displays beautifully.—Los Angeles Daily Times.

A wonderfully rich contralto, equalled by few singers.—Bulletin, San Francisco.

Her voice is a sweet, warm and perfectly placed contralto, especially rich and thrilling in the lower register. She sang "—"

better than I've ever heard it sung before. Of her singing one can say nothing but praise . . . a beautiful contralto.—San Francisco Chronicle. (Advertisement.)

### Anne Stevenson Sunday Recital.

Anne Stevenson's Sunday evening studio recital at Carnegie Hall, planned for March 1 (the fifth of the season's series), was given March 16 instead, because of bad weather. Maude Dixon and Helon Meseritz sang this program:

Allah . . . . .Chadwick  
La Colomba . . . . .Schindler  
Remembrance (To Mother) . . . . .Salter  
Dinna Ask Me . . . . .Whelpley  
Serenade . . . . .La Forge  
A Receipt for An April Day . . . . .Watson  
Before the Dawn . . . . .Chadwick

Maude Dixon.

Se Florindo e Fefe . . . . .Scarlatti  
Nell . . . . .Faure  
Villanelle . . . . .Dell'Acqua  
Love Has Wings . . . . .Rogers  
Butterflies (by request) . . . . .Hadley  
Shadow Song (Dinorah) . . . . .Meyerbeer

Helon Meseritz.

Miss Dixon, a well known church and concert singer of Omaha and Council Bluffs, Neb., sang her numbers with great charm and sincerity. "Remembrance" was sung with reverence and depth of feeling. Her Scotch accent, and the delicacy of "Dinna Ask Me" were a delight. There was fine legato and smooth purity of tone in Miss Meseritz's singing of the Scarlatti song, showing also true understanding of the classic style. Her Italian and French diction are equally pure. In the "Shadow Song" she includes the middle dramatic portion (usually

## THUEL BURNHAM PIANIST

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until June 1st for scholar-  
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omitted by coloratura singers, being considered too heavy). Her perfect control and evenness of voice enable her to sing this as easily as the florid portion. Frederic Dixon accompanied the singers with delicacy and extreme sympathy, playing from memory.

### Herman Devries' Pupil Wins Success at Debut.

Charles Rouse, baritone and pupil of Herman Devries, of Chicago, received the following encomiums after his Chicago debut:

One of the most promising young vocalists the season has brought forth made his debut at the Little Theatre last evening. Charles Rouse, who was the hero of this occasion, has undoubtedly more than a mere chance to arrive at that goal of artistic success which has lured many a singer and many a performer before him. The concert-giver disclosed a baritone voice of attractive color, which has been admirably trained and which is used not only to produce vocal tone, but to deepen the emotional significance of the text.

That Mr. Rouse has nothing more to learn must not be said, but that which he has learned already was well worth hearing. He sang with excellent tone and feeling Giordani's "Care Mio Ben," two songs by Rubinstein and a group of French lyrics.—Chicago Record-Herald, March 17, 1914.

Charles Rouse has a baritone voice of sympathetic quality, not large, but well schooled and under good control. He sings with musical feeling and appreciation, though without much variety in tone color. His enunciation is clear, he sings well in tune, and phrases with understanding, excepting that the tones are not always sustained evenly to the end of the phrase, though this is likely due to a little nervousness. The impression was favorable, and he only needs public experience. The audience received him cordially. Phelps Cowan gave him good support at the piano.—Chicago Evening Post, March 17, 1914. (Advertisement.)

### John Finnegan in Canada.

John Finnegan, tenor, sends his friends "Greetings from Canada," dated Ottawa, March 18, where he had big success in an important concert.

### Bonci's Success and Activity.

Alessandro Bonci, the famous tenor, who was compelled by family interests to postpone his engagement with the Chicago Opera Company to the 1914-1915 season and to remain this season in Europe, in less than five months has sung in Paris, Madrid, Parma, Bologna, Genova and Rome.



Photo copyright by H. F. Schlattman, Mexico City, Mexico.  
ALESSANDRO BONCI.

From Rome he will go to Naples; in the spring he will sail for Buenos Aires, where he has signed a contract for thirty performances at \$2,500 each performance. Bonci has met with the greatest success everywhere he has been singing, and at each performance the theatres were packed. Mrs. Bonci will accompany her husband to South America. They will take with them a secretary, cook, three attendants, a chauffeur and their splendid Fiat machine, that recently gained a silver cup at the flower-decorated automobile parade in Bologna.

Bonci will be heard again in America during the season 1914-1915, with the Chicago Opera Company. Probably he will sing in several concerts in the fall before the opening of the Chicago opera season, providing he can finish his engagement in South America early in the fall.

During his stay in Europe, managers of the leading European opera houses offered Bonci engagements at fabulous terms, but all did not succeed in securing the great tenor for their theatres.

### Mischa Elman Plays in Brooklyn.

Mischa Elman's violin recital at the Academy of Music, Brooklyn, on Monday evening, March 16, was attended by a large and fashionable audience. The concert opened with Beethoven's sonata for piano and violin, op. 12, No. 2, in place of the same composer's violin concerto, as announced on the program. In this both Mr. Elman and Percy Kahn won fresh laurels for their artistic interpretation. The second number was Goldmark's ever popular violin concerto, op. 28, followed by concerto in G minor by Vivaldi-Nachez, with organ and piano accompaniment by Mr. Kahn and Frank L. Sealy; and the final number was a group including nocturne, E flat, No. 2, op. 9, Chopin-Sarasate; "Vogel als Prophet," Schumann-Auer; gavotte, Gretry-Franko, and polonaise, A major, Wieniawski.

Mr. Elman's broad, manly and sympathetic tone, his faultless technic, and his reliable intonation won for him enthusiastic applause. He was compelled to appear time and again after every program number to bow his acknowledgments, and also to add encores, which the audience demanded.

Mr. Elman's strongest number was Goldmark's concerto, which he played like one inspired.

"A composer is a musician with a good memory."

"A grand opera is a tragedy set to music. The music is on the stage, and tragedy is in the box office."

"Some pianists play from ear; others from spite."

"A light opera is a French farce with one tune."

"To compose a good drinking song you want a rest in every bar."—Public Ledger, Maysville, Ky.



**Miss Pelton-Jones' Vigee le Brun Musicale.**

An old fashioned French garden, picturesquely alluring, where snowy white tables under screening palms invited to luxurious delectations, a fountain, softly rippling, at the rear of a stage embanked with shrubbery and flowers in profusion, giving the effect of an old time pavilion in the



FRANCES PELTON JONES.

midst of a garden fete, artists and hostesses in eighteenth century costumes, an eighteenth century harpsichord replica—such was the "enchanted" garden, a veritable "Jardin Français" of the eighteenth century, to which the ingenious Frances Pelton-Jones introduced a distinguished audience, representative of New York's best social and musical life, on the evening of March 12, in the beautiful Della Robbia Room of the Hotel Vanderbilt, New York.

Miss Pelton-Jones, in Marie Antoinette costume after the famous Vigee le Brun painting, proved a charming picture.

The realism which this artist's work achieves is difficult to express unless experienced; suffice it to say that it was able to carry the most cultured audience into a realm of fancy, redolent with a fragrance of long ago, vividly suggesting days when life moved in statlier measure—days of candle light and minuets, of queenly dames and courtly cavaliers.

The program was one of lovely content and choicest repertoire, embracing gems from each of the old great masters, whose works are never really heard until played upon that identical instrument for which written—the harpsichord.

Max Javobs, violinist, substituting on short notice for Christian Kriens, who had been announced to appear, but who had been temporarily disabled, gave highly creditable interpretations of the eighteenth century numbers in which Mr. Kriens was to have been heard. Florence de Courcy, contralto, of the Boston Opera Company, in selections and dress, was in strict harmony with the rest of the program, and her rich voice blended exquisitely with the harpsichord, so beautifully played by Miss Pelton-Jones.

Apropos to a program representative of such an epoch, one of the most interesting in French history, when the modifications in dress especially suggested the Greek ideals, which at that time were come upon France—"a France weary of light trifling with life, for the moment turned to more serious thoughts," Margaret Crawford was seen in a gavotte and Hungarian rhapsody and Paul Swan in a flame colored toga did a Grecian phantasy.

Miss Pelton-Jones' remarkable versatility was once more displayed when shortly after midnight, to the strain of an Argentine orchestra, the tango, Brazilian, maxixe, hesitation and other medieval-modern dances were indulged in by one of the most fashionable and brilliant audiences of the present New York season.

The patronesses were: Mrs. Stuyvesant Fish, Mrs. George J. Gould, Mrs. Charles Dana Gibson, Mrs. Reginald de Koven, Mrs. James Speyer, Mrs. S. R. Guggenheim, Mrs. Lorillard Spencer, Jr., Mrs. Lauterbach, Mrs. Herbert A. Sherman, Mrs. Frank F. Holbrook, Juliana Cutting, Mrs. Walter Pulitzer, Mrs. Egerton Winthrop, Jr., Mrs. Frederick B. Pratt, Mrs. Alfred Wagstaff, Jr., Mrs. Jordan Smith, Mrs. Joseph Thomas Ryan, Mrs. William Curtis Demorest, Mrs. Charles H. Ditson, Mrs. David A. McMichael, Mrs. C. Catlin Graves, Rosamond Sherman, Mrs. Charles C. Berry, Mrs. Theophile Kiek, Jr., Mrs. Sidney Z. Mitchell, Mrs. Bartlett Arkell, Mrs.

Henry L. Burnet, Mrs. John Claflin, Mrs. Oscar F. Alleman, the Misses Marshall, Mrs. Jourdan de Cauvin, Mrs. Mountford Mills, Mrs. William B. Keller, Mrs. Frank Sullivan Smith, Mrs. Hartwell Cabell.

**Gittelson, "A Finished Artist."**

Of Frank Gittelson, the American violinist, the Berlin press says: "He surmounts all technical difficulties with the greatest ease"; "This time he established an impression of a finished artist"; "The splendid adagio welled from his fingers like a great sold stirring song."

The complete accounts, in which his praises are highly sung, appear in the following:

Yesterday the violinist, Frank Gittelson, gave a concert in Blüthner Hall, conducted by Strauss, presenting a program consisting of violin selections from Bach, H. Kaun and Brahms. The youthful artist, whose gifts and knowledge were fully catalogued last year, has since made advanced progress. He surmounts all technical difficulties with the greatest ease; withal, his interpretation is very musical and imbued with great temperament. His performance of Kaun's difficult "Fantasiestück" elicited spontaneous and tumultuous bursts of applause, which were well deserved.—Börsen-Courier, Berlin, November 2, 1913.

The violinist, Frank Gittelson, concertized Saturday in Blüthner Hall with the assistance of the Blüthner Orchestra, conducted by Strauss. Mr. Gittelson, whose program consisted of concertos of Bach, Brahms and Hugo Kaun's "Fantasiestück," had introduced himself most auspiciously already last year. This time he established an impression of a finished artist. When one hears and sees him play, one is convinced from the manner in which he handles his instrument, from his technical execution, from his vivid tempera-



FRANK GITTELSON.

ment, that literally gushes from his performance, that one has before him a chosen representative of his art.—Allgemeine Musik-Zeitung, Berlin, November 1, 1913.

The highly gifted violinist, Frank Gittelson, of whom we retain the best recollections through his first concert last year, presented himself this time in Blüthner Hall in a most exacting program. His exceedingly warm playing delivered with tremendous impetuosity, coupled with a brilliant technical equipment, modestly thrust in the background, produced a genuinely exalted artistic pleasure and left an everlasting impression. Bach's E major concerto, an acknowledged test for musicians, was performed in a most distinguished and memorable manner, and Hugo Kaun's "Fantasiestück," a worthy and difficult modern composition, was rendered most extraordinarily full of temperament and brilliancy.—Deutsches Reichsanzeiger, Berlin, November 4, 1913.

The young American violinist, Frank Gittelson, achieved a most brilliant and indelible success with his performance. I have scarcely, if ever before, heard Bach's E major concerto executed in such sublime style, so impassioned, and yet with such simple grandeur. The splendid adagio welled from his fingers like a great, soul stirring song. In Kaun's interesting fantasia he demonstrated a technical development equaling his great musical erudition, which impression was still further enhanced by his masterly performance of Brahms' violin concerto.—Die Musik, Berlin, November 4, 1913.

At his performance in Blüthner Saal, Gittelson sang the adagio of the Bach concerto with a tone of velvet, and with that fervent sentiment with which this piece, though austere in style and therefore difficult of conception, must always be approached. It was a remarkable display of personal obliteration for a young foreigner like Gittelson to so submerge himself in the soul of our North German masters.—The Signale, Berlin, November 5, 1913. (Advertisement.)

**Mrs. Twickenbury.**

"We went to the cathedral last Sunday," said Mrs. Twickenbury, "and we heard the 'Magna Charta' beautifully sung."—Punch.

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**Constance Purdy and Russian Music.**

Constance Purdy, the popular young contralto, known as one of America's most prominent exponent of Russian folksong, continues with growing enthusiasm in her strenuous activities for the promotion of Russian music in our country. When approached recently by a MUSICAL COURIER reporter, the latter was happily relieved when he learned that it was not going to be his lot to be laden with personal items, attainments, successes, etc. No, Miss Purdy's whole soul is wrapped up in her Russian idol, that is, in the folksongs, the music in general, the people and their customs and the land itself in all its romantic settings. Apparently her own really remarkable talent is never considered by herself, or if so it answers only her call for assistance in the greater cause, hence the outcome of the interview was something like this:

"You know, the Russian music is distinctly a national institution. The Russian composer had never any need of going to Paris, Berlin or Milan to study nor of gaining a prix de Rome in order to put forth music worthy of recognition. No, not that they have been indifferent to the tendencies of the outer world because Russia has always been alive to the refinements of life and early in the nineteenth century Russian composers wrote music bearing earmarks of Italy, Germany and France. But all that tendency was blotted out by the movement begun by Glinka and Dargomijsky to express what they found in the life about them. The Russian composer rarely gave himself exclusively to music. Most of them filled some governmental position and turned to music with all the enthusiasm and expansion that the avocation usually receives. They were not all so well trained as our modern composers of today, but they had something more than training can give—a power of getting in touch with the common people and writing music which came directly from these people."

Here Miss Purdy paused to show a large collection of very interesting pictures which she had taken during her five years' stay in Russia, pictures which indeed were strange and odd, and which gave one substantial fulfillment to what had previously been mere illusion. Then came the furniture, the tapestries, the books and the pottery and so many other things that it presently became rather hard for the writer to imagine that he was really only on Riverside Drive and within view of Grant's Tomb.

"The Russian church music is known all over the world for its solemnity and beauty and the famous choirs of Moscow cannot fail to make a deep and lasting impression



ATTENTIVE GROUP OF RUSSIAN PEASANT GIRLS WATCHING CONSTANCE PURDY SNAP THE CAMERA.

on the music lover. Moscow has an excellent symphony orchestra. Its conservatory is world famous. The staging of operas and ballets at the Imperial Theatres is second to none in the whole world. Yet after all it is the songs of the peasants returning to their villages in the evening after their day's work in the fields, far from the sophisticated music of the cities, the chants of the pilgrims on their way to the holy shrines of Kiev, and last of all the bells—those ever present accompaniments of every phase of life in Russia—which impress one most. From the minute one crosses the frontier to the time of leaving one hears those bells and it is the events they record, which form the basis of every Russian composer's work and in fact of all Russian music."

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## MINNEAPOLIS ORCHESTRA HOME FROM LONG TRIP.

**Strauss' "Festival Prelude" Given a Fine Performance—Mischa Elman Appears as Soloist—Orchestral Popular Concert—"The Messiah" Well Performed—Concert by Minneapolis String Quartet—Other Events of Current Interest.**

Minneapolis, Minn., March 19, 1914.

When Emil Oberhoffer, director of the Minneapolis Symphony Orchestra, picked out the Strauss "Festival Prelude" for orchestra and organ, as one of the novelties to be played this season, he gave another instance of his exceptional judgment in choosing successful numbers for his long list of programs. Mr. Oberhoffer chose this number while in Europe last summer, and though there was considerable difficulty in making sure of it, and an exorbitant price had to be paid for the privilege of giving the first performance of it in America, Mr. Oberhoffer and the orchestra association can feel repaid for their trouble.

This number was given at the first symphony concert of the season and by insistent request repeated at the concert of last week, March 13. It is a most remarkable thing for symphony orchestra, with rich intermingling of the pipe organ. The pipe organ alone begins with a slow hymnlike movement, to which the various sections of the orchestra are so adroitly added that one is not conscious of the crescendo until it has caught and held one as in a swelling tide of sound waves. Then comes the return to a pianissimo and another crescendo, which this time has its climax heightened by the addition of trumpeters standing facing the audience, while the full orchestra with the pipe organ sounds a tremendous, exulting fortissimo to the very end. On second hearing the triumphant beauty of this masterwork was even more apparent than on the first, and the orchestra played as one would hardly believe possible of men who had returned from an exceedingly fatiguing trip that noon.

That musical Minneapolis was intensely proud of its orchestra and the reception accorded it during the three weeks' trip to Eastern cities was shown not only by the unusually large attendance, but also by the applause which greeted Mr. Oberhoffer and his men until they all stood and bowed their acknowledgment. The Schubert unfinished symphony and a delightful ballet suite—another novelty—by Max Reger, were the orchestra's offerings outside of the Strauss "Festival Prelude," which was saved for the last.

Added interest and, if one may use the word, vitality were given this concert by Mischa Elman as soloist, who played the Brahms D major violin concerto with orchestra and a group of short solos with piano accompaniment. If there were many who were surprised at Elman's romantic interpretation of the Brahms concerto they must have been equally pleased to hear a great artist dare to be individual and free, even in Brahms. Elman was at his best, and that hardly needs further explanation. Two entrancing short encores followed the group—the Schubert-Wilhelmj "Ave Maria," Martini's minuet and one of the Paganini etudes, to which Leopold Auer has added a few more difficulties, and all of which Elman overcame with wizardlike ease. He was most capably accompanied by Percy Kahn.

### POPULAR CONCERT.

The first popular concert that the Minneapolis Symphony Orchestra has given since its return from the third Eastern tour took place on Sunday afternoon, March 15. The opening number was the march from "Tannhäuser," which was an auspicious selection and was given a fine reception. This march was followed by the overture, "Oberon" by Weber, given a reading long to be remembered. The largo from the "New World" symphony, by Dvorák, called for an insistent encore. The principal theme was sung with exquisite effect by the English horn in the competent hands of Gustav Boehle.

Georg Schumann's "Dance of the Nymphs and Satyrs" was a great contrast to the only novelty on the program,

Max Reger's "Ballet Suite," op. 130. This suite has been composed within the year and dedicated to Josef Strassky, conductor of the New York Philharmonic Orchestra. It is an odd composition, but very attractive. The middle movement begins with an oboe solo, which is given quickly to the cello, and this solo, played by Cornelius van Vliet, was most charming. Victor Herbert's "Irish Rhapsody" closed the program with a rollicking sweep and jollity of jig and reel contracted with the pathetic beauty of the ancient Gaelic love song.

The last of the several excellent Chicago pianists heard with the Minneapolis Symphony Orchestra this season appeared on this program. Jeanette Durno maintained her fine reputation. She played the ever welcome E flat Liszt concerto in a delicate manner; her runs were pearly, her chords were accurate, and she received a most hearty encore, playing the dreamy composition of Richard Strauss' called "Träumerei."

### "THE MESSIAH" GIVEN A SECOND HEARING.

"The Messiah," by Handel, was given here for the second time this season at the auditorium. This time the



*Giuseppe Fabbri*

GIUSEPPE FABBRINI.

Minnesota College amateur orchestra and the college chorus, assisted by local Lutheran and Philharmonic singers, making a grand total of 280 voices, gave a very fine performance. Clara Williams, soprano; Ada Dahlgren, alto; Frederick Freemantel, tenor, and Gustav Holmquist, bass, sang the solo parts.

### MINNEAPOLIS STRING QUARTET CONCERT.

One of the finest concerts of the season was given by the Minneapolis String Quartet, at the Unitarian Church, on March 18. This quartet offers a fine opportunity to local music lovers to hear the best works of the greatest composers. Richard Czerwonky is first violinist; Franz Dicks, second violinist; Karl Scheurer is violist and Cornelius Van Vliet the cellist. They played with careful finish and perfection Haydn's op. 76, No. 1 quartet. The players were in very fine form, too, for the Brahms quartet, op. 51, No. 2. The harmony in this last is notably fine, rich and at times ravishingly sweet. Louise P. Albee played brilliantly with Mr. Van Vliet the F major Richard

Strauss sonata for cello and piano. The fire, passion and unrest in this number was a great contrast to the serene peacefulness of the Haydn quartet.

### THE MINNEAPOLIS SCHOOL OF MUSIC.

The announcement of a program to be given in the school recital hall, Saturday morning, March 21, for the regular faculty hour, brought out a large audience of students and friends. Signor Fabbri gave a most excellent program in his usual artistic style, the students showing their high appreciation by frequent recalls. The character of the compositions offered coupled with Signor Fabbri's masterful and authoritative interpretation is of great value to students.

Josephine Curtis, violinist, and Alma Ekstrom, pianist, of the faculty, gave a program at the Swedish Tabernacle, March 17.

Harrison Wall Johnson gave a talk on Normal Piano before the junior class, Saturday, March 21. His subject was "Dance Forms." The subject for next week will be "Nationalism in Music."

Signor Fabbri will give the last of a series of twelve interpretation lectures before the senior graduates Saturday, March 28. His subject will be Brahms and Liszt.

Esther Parker, Anna Dale, Emma Moen and Esther Wold were in charge of an informal reception, Friday, March 20.

Mrs. Herbert Pendleton, pianist, of the faculty, gave a group of piano solos at a meeting of the Concordia Society, March 17.

Grace Gunderson, soprano, pupil of William H. Pontius, gave a group of numbers before a mothers' meeting at Hope Chapel, March 20.

### NORTHWESTERN CONSERVATORY NOTES.

The music furnished by the orchestra of the South High School was a pleasing feature of the production of "A Night Off," given by the Northwestern Repertoire Players at the Y. M. C. A. Auditorium, on March 11. This organization of young musicians is a great credit both to the South High School and to the members of the faculty who are associated with them in the orchestra.

Margaret Mackay, contralto; Gladys Reite, pianist; Eta Konold, pianist—students of the Conservatory—gave a brief musical program at Stanley Hall on Sunday afternoon, March 15. Miss Holbrook, the dean of the Conservatory, gave a talk on "The Symbolism of the Church."

On Wednesday afternoon, March 18, a pleasant program was given in Conservatory Hall by students of the conservatory.

One of the most interesting conservatory events each month is the advanced students' recital, which, during February, March, April and May, is given an honored position upon the conservatory calendar. Once during each of these months, the faculty hour on Saturday morning is given up to those students whose teachers think their work sufficiently creditable to deserve the distinction of a special recital. So far as announced, those taking part on March 21 are: (Piano department) Guenville Hughes and Naomi Mager, pupils of Frederic Fichtel; Ardis Lofgren, pupil of Bertha Wille; Mrs. King, pupil of Ethel Daugherty; Gladys Reite, pupil of Karen Westvig; (violin department) Gladys Conrad, pupil of Frans Dicks; (voice department) Margaret Mackay and Ethel Sebastian, pupils of Anne Hughes, and O. W. Dahl, pupil of Arthur Vogel-sang.

The second play of the series which is to be put on in March and April by the Northwestern Repertory Players is "The Russian Honeymoon," which will be given on March 25 at the Y. M. C. A. Auditorium. The play has had a preliminary presentation at Excelsior under the auspices of one of the churches there. The young players met with great favor, and there is promise of a most creditable performance on the 25th.

Margaret Mackay, of the public school music department, is training her pupils in one of the city schools, in a little operetta which is to be given by the school at commencement time. Other students of the Normal School, both in the public school music department and in the expression department, are doing similar work with the children in the practice schools. Those who are studying with Margaret McCoy and Clara Rice, are to put on two plays at commencement, "Little Women" and "White Magic." The

## ANNOUNCEMENT EXTRAORDINARY

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latter, under the direction of the expression department, is a part of the philanthropic work of the school, the instruction being given free to students of the grade schools who are recommended by their principals.

Fern Wasem, member of Miss Holbrook's class in story and voice writing, read an original story for an audience of students and friends in Conservatory Hall on the afternoon of March 18. Next week a series of sketches will be read by members of the same class.

The members of the student section of the Thursday Musical were special guests of the conservatory on Saturday morning, March 14, when Anne Hughes, the president of the Thursday Musical, gave a lecture during the conservatory faculty hour. On March 28, Ethel Daugherty, head of the conservatory department of theory, is to give the first of a series of lecture recitals. Her subject is to be "The Sonata Form from the Suite of Bach and Handel to the Symphony of Haydn." The piano section of the Thursday Musical, of which Miss Daugherty is a member, are to be the special guests.

Franz Dicks, the head of the conservatory violin department, has returned from a three weeks' tour with the Symphony Orchestra, of which he is principal of the second violin section. During Mr. Dicks' absence his class was in the hands of his two assistants, Mr. Steck and Miss Conrad.

Maud Anderson, graduate of the public school music department, recently called at the conservatory on her way through the city. Miss Anderson has charge of the voice department of the Oak Grove Seminary, and is supervisor of music in the schools there.

Blanche Kinsel, graduate of the domestic science department, has been reappointed supervisor of domestic science in Belmont, Ia., where she has charge of the high school with fourteen teachers under her direction.

WILMA A. GILMAN.

### Guilmant Organ Notes.

William C. Carl is having a busy spring season of organ concerts and will inaugurate a large number of new instruments before his departure for Europe this summer. The immediate dates include a recital under the auspices of the City Council of Buffalo in Elmwood Concert Hall, April 19—this will be Dr. Carl's twenty-first appearance in Buffalo, where he was recently made an honorary member of the Society of Buffalo Musicians; a recital at Delmonico's Hotel, New York, March 27; inaugural organ concert, First Baptist Church, Caldwell, N. J., April 3; at the Plaza, with Emmy Destinn and M. Gilly, April 5; Maunday-Thursday recital with Mr. and Mrs. Frederic Dean, April 9.

In addition to the outside engagements, Dr. Carl is playing an organ recital every Sunday evening in the First Presbyterian Church, Fifth avenue and Twelfth street, beginning at 7:45 o'clock.

At the Guilmant Organ School several graduates and students have recently received appointments, among them being Rowland William Claffey, as organist and choir director of the American Church in rue de Berri, Paris, France; Wesley Ray Burroughs, who succeeds Richard Henry Warren at the Gordon Theatre, Rochester, N. Y., and has already entered upon his duties there; Ralph A.

Peters, as organist and choirmaster of Christ P. E. Church, East Orange, N. J.; Robert M. Treadwell, Beck Memorial Church, New York City; Willard I. Nevins, Seamen's Church, New York City; G. Howard Scott, First M. E. Church, Newburgh, N. Y.; Roy Leslie Holmes, Episcopal Church, Quincy, Mass., and Roy Kinney Falconer, who has been engaged as conductor of the Schubert Club, Jersey City, N. J.; Mrs. Robert Bishop, Baptist Church, Port Chester, N. Y. Six of these positions were secured through the personal efforts of Dr. Carl.

### De Treville at Hacienda del Pozo de Verona.

Yvonne de Treville gave her costume recital, "Three Centuries of 'Prime Donne,'" in the private theatre of



HACIENDA DEL POZO DE VERONA.

Phoebe Hearst's beautiful residence, the Hacienda del Pozo de Verona, near Pleasanton, Cal., Saturday afternoon, March 14. A special train carried 250 guests from San Francisco, and a supper at small tables was subse-



ENTRANCE TO PRIVATE THEATRE AT PHOEBE HEARST'S BEAUTIFUL PLACE, HACIENDA DEL POZO DE VERONA.

quently served. Both residence and entrance to the theatre are shown in the accompanying reproductions.

### Katharine Goodson to Return Next Season.

As has already been announced, Katharine Goodson, the noted pianist, will return to this country for a four months' tour, beginning January 1, 1915. Previous to her return, she will have an extended tour in Europe, where, through her wonderfully poetic interpretations, vivid imagination and profound musicianship, she is as much

appreciated and admired as in this country. These qualities have placed her in the enviable position of being recognized as the queen of the younger generation of pianists.

### Gabrilowitsch Coming Next Year.

The announcement that Ossip Gabrilowitsch is to return to America next season under the management of Loudon Charlton has aroused widespread interest. It is twelve years ago since the Russian pianist first visited America, and the impression he made then is well remembered. At that time he was but twenty-three years of age and a player of freshness and fire. Again he visited this country ten years ago, and showed himself an ardent lover of beauty and an artist of great intellectual depth. It was not, however, until after Gabrilowitsch had come to America after another lapse of years that the critics of this country deemed him an artist of full maturity, as well as of infinite charm and brilliancy. His record since that time has been one of extreme interest, as he has come into prominence as conductor and composer, as well as executant. The orchestral concerts which Gabrilowitsch has conducted in Europe have been in many ways unique and have won him wide acclaim.

Gabrilowitsch will arrive in America shortly after Christmas and remain until the middle of April, 1915. He already has been engaged, says Manager Charlton, as soloist with the leading orchestras throughout the country, while his recital appearance will take him from coast to coast.

### Bloch Recital at Trenton, N. J.

Alexander Bloch, the eminent young American violinist, appeared on Thursday evening, March 19, at Association Hall, Trenton, N. J., in a joint recital with his cousin, Blanche Bloch, the pianist. He was greeted by a large audience and won immediate favor. He is a sincere musician, and having had excellent schooling, has acquired fine violinistic attainments. His playing on this evening was of the usual artistic merit which marks all of his performances. His tone is large, clear and beautiful. The interpretations are interesting and his intonation splendid. The first number was the Mendelssohn concerto, followed with a melody by Tchaikowsky. Mr. Bloch also played a group, including "Praeludium allegro," Pugnani-Kreisler; "Nocturne," Chopin-Auer, and a Hungarian dance by Brahms-Joachim. As encores he gave the "Minuet," by Valensin, and a tone poem by Fibich.

The work of Miss Bloch at the piano was a source of real delight. She is an artist of uncommon technical equipment and musical intelligence, and her playing was at all times clever and facile. Her accompaniments to the solos of her cousin were equally as pleasing as her own solos. These included "New England Idylls No. 2," MacDowell, and "Waldesrauchen," Liszt. She gave as an encore MacDowell's "Shadow Dance."

Biffstick—I couldn't make them laugh tonight. Do you think my comedy is over their heads?

Ravenyelp—No; under their feet.—Judge.

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Musical History—Proposed Festival Brings About  
Changes—Musicians' Club Being Organized—  
Noted Artists to Appear in Concert—  
Teachers and Students Active—  
Music Notes.

Telephone, 2619 Market.  
61 Spruce Street.  
Newark, N. J., March 23, 1914.

The organization, on March 19, of the Newark Symphony Orchestra marked an epoch in the musical history of this city. It was the first big step in the present movement toward the advancement of music in Newark. While the organization of such an orchestra has been discussed for a long time and other similar enterprises have been frequently talked of, nothing has ever been really accomplished. The numerous attempts of a few of Newark's enthusiastic music lovers to form an orchestral society have never matured because of the lack of support on the part of the public. The need of an orchestral society has been felt for years, and a permanent organization with a large and interested list of supporters has been the aim of Newark musicians for a long time. About forty years ago the Newark Philharmonic Society, of which the late H. B. Kimball was president, was formed but this like other organizations of the kind, lived but a short time. This movement is one which deserves great credit for those behind it, for such a beginning must ultimately bring about the formation of other musical societies and the further development of music throughout the entire city.

The purpose of the Newark Symphony Orchestra in organizing is to assist active musicians connected with it and to arouse and inspire, as well as to develop, the efforts of its members in their respective activities. The first aim of the society will be to place the orchestra on a permanent subscription basis.

The Eintracht Orchestra, which for fifteen years has been supported by members of the Musik Verein Eintracht, under the able conducting of Louis Ehrke, and which has been this city's only large orchestra, has been supported by a small number of enthusiastic music lovers, and while the two concerts given annually have always proven an artistic success, they have lacked the financial support of the city which such an organization must, of necessity, have. The new Symphony Orchestra, which in reality is the Eintracht Orchestra reorganized, will have a membership of forty or more players, and under the leadership of Mr. Ehrke this number undoubtedly will be enlarged before the fall. Much is to be expected from this new organization and the people of Newark will look forward with great interest and pleasure to its coming concert this May and those to take place in the fall.

At the recent meeting of the organization it was decided to form two classes of members, active and associate. The active membership will include those in the orchestra, and the associate members will be those who are supporting the organization, but who are not players. The officers of the organization elected last week are as follows: Wallace M. Scudder, president; Spalding Frazer, secretary, and Dr. Archibald Mercer, treasurer. The directors are: Mrs. Wallace M. Scudder, Mrs. Franklin Murphy, Jr., Mrs. Jay Ten Eyck, Mrs. John Cawley, Robert W. Adams, Alfred L. Dennis, Spalding Frazer, J. Lewis Hay, Dr. Archibald Mercer, G. Wisner Thorne, Louis Ehrke, Ralph W. Hyatt, Albert W. Kranich, F. C. Wieland, and Herman C. Schuetz.

It is the intention of the directors to conduct this new organization on a plan similar to that of the New York Philharmonic Society. The subscribers will be allotted their seats first of all and the remainder will be sold to the general public.

Newark has made a noble start, and if this present movement throughout the city to arouse among the people a greater love and interest in things musical, continues as it should, great accomplishments are to be expected in the near future. With a symphony orchestra now established, the next step must be the grouping together of Newark's various choral organizations, such as the Orpheus Club, Lyric Club, Arion Society, Schubert Society and others, and the ultimate formation of a permanent musical festival in Newark which the city will be proud of.

It is interesting to watch the changes that the proposed music festival has brought about in Newark within the past two months. Enthusiasm has been aroused in every quarter of the city. Since the Music Festival Association made its plans public some time ago the possibility of a music festival in Newark has created an interest quite extraordinary. While it seems improbable that a festival will not be held this spring, the efforts of those behind the movement will not have been in vain, for it seems certain that a start has been made in the right direction and that it will not be long before Newark can boast of not only a symphony orchestra, choral societies, and even a three day music festival, but also a still larger number of

noted artists, who it is to be hoped, will find it advantageous to appear in Newark so that residents of this city will not be forced to go elsewhere for their musical pleasure or education.

It is not alone the older persons, however, who are interesting themselves in this present musical movement. The younger musicians throughout the city, too, are working toward the advancement of music in Newark. A musicians' club is being organized for the purpose of bringing together young musicians who are making music their life work. It is the intention of this new organization to give frequent concerts, the first probably to be held next month.

### PADEREWSKI CONCERT.

The appearance of Paderewski in Newark, at Krueger Auditorium, tonight, March 23, promises to be a big event in this city's musical history. Reports from the box office indicate a crowded house. A full account of this concert will appear in next week's issue of the MUSICAL COURIER.

### WERRENATH-ADLER RECITAL.

One of the most interesting musical events of the coming week will be the joint recital on Wednesday evening, April 1, of Reinald Werrenrath, the noted baritone, and Clarence Adler, the well known pianist. The concert will be given at Wallace Hall.

### JOHN MCCORMACK'S CONCERTS.

As announced in last week's issue of the MUSICAL COURIER, John McCormack, the celebrated Irish tenor, will give a concert in the Palace ballroom, on Washington street, on April 14. On Wednesday evening, March 25, Mr. McCormack will sing at a benefit concert given in the High School building, Jersey City.

### PATERSON MUSIC FESTIVAL.

The twelfth annual Paterson Music Festival will take place April 27, 28 and 29 in the Fifth Regiment Armory, under the direction of C. Mortimer Wiske. The festival will be divided into three parts as follows: Monday evening, April 27, Grand Opera Night; Tuesday evening, April 28, American Composers' Night, and Wednesday evening, April 29, John McCormack Night. The soloists will be Vincent O'Brien, pianist; Donald Macbeth, violinist; John McCormack, tenor; Lillian Eubank, contralto; Orville Harold, tenor; Leon Renny, baritone; Franklin Lawson, tenor; Gutia Casini, cellist; Idelia Ide, soprano; Gertrude Manning, soprano; Frank la Forge, pianist; Wilfred Glenn, bass; Jerome Uhl, baritone; Henri la Bonte, tenor; Frances Alda, soprano; Corinne Welsh, contralto; Ann Ivins, soprano, and Dorothea Fozard, the girl soprano of Paterson.

### TRENTON MUSIC FESTIVAL.

The third annual Trenton music festival will be given on May 17, 18 and 19 in the Trenton armory under the direction of W. Otto Polemann. The soloists engaged are Louise Homer, Clarence Whitehill, Alma Gluck, Evan Williams, Sophie Breslau, Mme. Schumann-Heink and others. There will be a German chorus, a children's chorus and a large mixed adult chorus. The choral works to be sung are "The Seven Last Words of Christ" and "The Messiah." The Metropolitan Opera House Orchestra will play.

### MUSIC NOTES.

Mrs. Thomas Tapper, pianist, and Ludwig Manoly, double bass, were the assisting artists last Wednesday evening, March 18, at Wallace Hall, when the Kneisel Quartet gave the third and last concert of its sixth season in Newark. The program was a splendid one and a large and representative audience roundly applauded each number. The series of concerts just completed has been one of the most successful ever given in this city by the Kneisel Quartet. The playing of Mrs. Tapper and Mr. Manoly added much to the pleasure of the evening. The program follows: Schumann's quartet in F major, op. 41, No. 2; Glazounow's interludium in modo antico, op. 15; Adolph Brunes' scherzo from quartet in C minor, op. 38 (Mss.); Schubert's quintet in A major, op. 114.

The following artists took part in the musical program given under the auspices of the Holy Name Society of the Church of the Blessed Sacrament in the parish hall, on March 16; Schweinfest's Orchestra; Jacob Dicker, tenor soloist; E. C. Martin, bass soloist, accompanied by John Whitehead; Robert Wirth, Jr., violin solos, accompanied by Mrs. Otto Nagle; Frank Lueddeke, popular ballads; Martin Reynolds, baritone soloist; Charles McCarthy, novelty singer, and J. F. McGinnis, pianist.

Leonore W. Fenner, of East Orange, gave a well attended concert on Monday evening, March 16, at the Woman's Club, under the patronage of prominent residents of the Oranges. Miss Fenner, who also acted as accompanist, was ably assisted by Katharine M. Morton, contralto; Eugene R. Tappan, tenor, and Arthur L. Walsh, violinist.

The Altschuler music class met on the morning of March 16 at the home of Mary F. Bradshaw, Rudge street, Orange.

Mabel Freeman Quelch gave the first of a series of spring recitals on Wednesday evening, March 18, at her residence, 784 Summer avenue. The assisting artists

were Ruth Winslow, elocutionist, and Walter C. Johnson, violinist. Others who took part were Eleanor Yborra, John and Thomas Yzorra, Mildred van Wie, Genevieve Ryan, Mrs. A. Hensel, and Sidney Johnson, all pianists.

The Gibson Mandolin Club and the Ideal Banjo Club, both under the direction of A. J. Weidt, of 439 Washington street, this city, gave a concert Friday evening, March 20, before a large and enthusiastic audience at the Y. M. C. A. On Friday evening, April 24, a concert and reception will be given by Weidt's Banjo and Mandolin Clubs at the New Auditorium, an announcement of which will appear later.

The Lenten recital of Arturo Nutini, the blind pianist and violinist, and Charles Tamme, tenor, will be held on Wednesday, March 25, at Wallace Hall. J. Louis Mtnier and Sidney A. Baldwin, both well known organists of this city, will accompany the artists. The concert will be given under the patronage of a large number of well known persons.

The excellent work of the Educational Chamber Music Society, founded by Leo Levy, at the Straus auditorium, still continues. The concert of March 22 brought forth quartets of Mendelssohn and Schumann and Dvorak's piano quintet. The next concert, which will take place on Sunday evening, April 5, will comprise a program of works of Dvorak, Schumann and Glazounow. This is certainly an excellent educational work, as the charge for seats is only nominal and it reaches a class of people who have no other opportunity to hear music of this high class.

The approaching concert of the Liedertafel Singing Society to be given on Saturday evening, April 18, at the Newark Turn Verein Auditorium, is attracting a great deal of attention because of the recent engagement as soloist of Anna Osman, soprano, who has recently scored many brilliant successes in the South.

Thursday evening, April 9, at Wallace Hall, Arthur Klein, the young Newark pianist, will give his second recital.

A chorus composed of sixteen members of the Lyric Club will give a concert in the First Congregational (Jube Memorial) Church, Thursday evening, April 2. Elsa Livingston, cellist, will be the assisting soloist.

Clarence W. Williams, a well known singer and composer of this city, has been engaged as musical director in the First Congregational (Jube Memorial) Church and will assume his duties there Sunday, May 3. The choir will consist of a quartet and a chorus of thirty voices.

An interesting musicale will be given in the Summerfield Methodist Church, on Friday evening, March 27. G. Allen Dobbins will play the first movement of Merkel's Organ Sonata, op. 20, No. 2; Mrs. Albert Walsh, Josephine Walsh, Minnie Walsh, Albert Walsh and George Walsh will render solos and quartets, and William Rues will play violin solos. The proceeds will be devoted to the church building fund.

At the Montclair Theatre, on Thursday evening, March 19, a "Lenten Symphony Concert" was given by an orchestra of fifty musicians from the New York Philharmonic Society, under the leadership of Clarence Reynolds, organist of the First Congregational Church. The soloists were Maude Klotz, soprano, and Maximilian Pilzer, violin. A large audience was present.

The twelfth people's concert in the Hillside Auditorium, Montclair, will be given this evening, March 23. The program includes chorus work, piano selections and violin and vocal numbers. The next concert will be given April 6 and an Italian program will be given.

The recital of Charles L. Safford will take place in Wallace Hall, on Tuesday evening, April 21. Lillian Seitz, soprano, and Edwin Wickenhoefer, violinist, are to be the soloists.

On March 30 Dora Becker Shaffer will give a violin lecture-recital in Lincoln School.

The last concert of the First Church Madrigal Club will be held on April 20.

Florence Bucklin Scott, contralto, and one of the soloists in the recent production of "The College Hero," will give a song recital in Wallace Hall, on April 2.

On Wednesday evening, March 25, Celeste S. Henderson and her pupils will be heard at a recital to be given at her studio, 24 West Kinney street. Roy F. Edwards, tenor soloist of the First Reformed Church, will assist.

An interesting piano recital was given on Saturday evening, March 21, by pupils of Wilbur Follett Unger, the New York vocal teacher, at his Montclair studio. Edward Fajans, violinist, and Mildred O. Jacobus, mezzo-soprano, assisted.

T. W. ALLEN.

### Francis Rogers on the Teaching of Singing.

Francis Rogers has a short but illuminating article in Scribner's Magazine for April on the teaching of singing.

Mr. Rogers gave a song recital before 818 enthusiastic friends of Harvard in the new Harvard Club of Boston, on Sunday, March 15. He gave his third recital in four years on March 19 at Williams College, Williamstown, Mass.



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### Great Demand for Oscar Seagle.

Oscar Seagle, the baritone, although he was in New York less than two months during this present season, sang upon eighteen various important occasions in this city and its environs. In addition he gave forty-five lessons each week, all of which tends to emphasize his superior qualifications as singer and teacher.

Critics were unanimous in their praise of Mr. Seagle's technical equipment, his finished art in nuance and color.



OSCAR SEAGLE.

Notwithstanding, Mr. Seagle's charm in the dainty old French and English songs, his great success both in Brooklyn and New York, with Beethoven's "Die Ehre Gottes," shows his broad versatility as interpreter of songs.

### Gittelson Gathers New Laurels in Germany.

Frank Gittelson, the American violinist, recently gathered new laurels in Germany. The young artist, whom it is said Arthur Nikisch called "The Vulcan of the Violin," played in Aix-la-Chapelle, Elberfeld and Bremen, appearing under the baton of Ernst Wendell, the distinguished musical director. Mr. Gittelson performed the Brahms concerto, always a test, and he arose to the occasions in a manner that defied criticism. In each of these cities, the number of his recalls were so numerous that a devoted friend, who was in the audience, lost count of them.

Last year Gittelson won the unreserved acclaim of the most eminent critics in Berlin, Dresden and Munich. Musicians, too, have declared that Gittelson has revealed himself a violin star who is certain to attain the highest rank. Young as he is, Gittelson possesses an extraordinary mastery over his instrument and his repertoire is colossal.

Gittelson is to make an extended tour of America during the season 1914-1915.

### Francis Macmillen's Program.

Francis Macmillen, who makes his first appearance in New York City in three years at Carnegie Hall tonight, Wednesday, March 25, will play the following program:

Sonata in E major.....Handel  
Symphonie Espagnole.....Lalo  
Chaconne.....Vitali  
(With organ accompaniment.)  
Melodie.....Tchaikowsky  
Hunoreske.....Tor Aulin  
Gavotte.....Mozart-Auer  
Introduction and Tarentelle.....Sarasate

At the organ: Frank Sealey.  
At the piano: Samuel Chotzinoff.

### Butt-Rumford Program.

A characteristic program has been arranged by Clara Butt and Kennerley Rumford for their joint recital in Carnegie Hall, New York, Tuesday afternoon, March 31. The English contralto will sing the Verdi aria, "O Don Fatale," and the Beethoven "Creation's Hymn." Another group will include such favorites as the Debussy "Mandolin" and an aria from "L'Enfant Prodigue"; while among Mme. Butt's popular offerings will be a Belfast street song, "B for Barney," and Sir C. V. Stanford's "Johnnie."

Kennerley Rumford will sing a German group and songs in English by Somervell, Davies, Hughes and Korby. The assisting artists will be William Murdoch, a young Australian pianist, and Harold Craxton, accompanist.

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## THE WEEK IN BOSTON.

### Alma Gluck and Harold Bauer in Joint Recital—Arthur Hinton's Quintet Played at Chamber Concert—Other Events.

Boston, Mass., March 21, 1914.

The most important concert of this week was that of Alma Gluck and Harold Bauer at Symphony Hall on Sunday afternoon last. Especial interest was centered in this as it marked Miss Gluck's first appearance here since her recent period of study with Mme. Sembrich. Always a charming figure on the concert stage Miss Gluck adds to her audience's enjoyment of her lovely voice and art, a personal attractiveness impossible to resist. The numbers in which the singer was at her best and gave the greatest pleasure to this writer were the almost unaccompanied aria by Rimsky-Korsakoff from "The Czar's Bride," John Alden Carpenter's "Green River" and Cottenet's "Red, Red Rose." The opinion of the audience, however, was different, the songs they favored and which in each instance had to be repeated being Zimbalist's "Reverie," Willeby's "June Morning" and Sidney Homer's "Way Down South." In Schumann's cycle, "Frauenliebe und Leben," which opened the program, Mr. Bauer played marvelous accompaniments for Miss Gluck.

Of Harold Bauer's playing throughout this concert—whether it was Chopin, Debussy, Schubert or Saint-Saëns—no other than superlatives can be used. It was beautiful—it was masterful—two very general terms, but two which sum up and yet include a wealth of minor characteristics impossible to mention at this time. In their appreciation and enthusiasm, the large audience rewarded both artists alike, compelling them to respond to many encores before they were allowed to depart.

#### AN UNUSUAL CONCERT.

Under the auspices of the Harvard Musical Association, Arthur Whiting and the University Quartet, of New York, were heard in Steinert Hall on Wednesday afternoon in an unusual program which included Brahms' piano waltzes, op. 39, and a group of piano pieces, ballade, D minor, study, A minor, idylle, D flat major and prelude, D flat major, written and played by Mr. Whiting; Brahms' "Liebeslieder" waltzes, op. 52-65, and a cycle of Old Irish melodies (arranged by Mr. Whiting and sung by the quartet. The members of this quartet are Mrs. Charles Rabold, soprano; Anna Taylor Jones, contralto; William Wheeler, tenor, and Edmund A. Jahn, basso. The most enjoyable feature of this concert was the cycle of Old Irish melodies, each of the eleven pieces a gem of its kind, being so arranged by Mr. Whiting as to preserve their true folk flavor and inimitable spirit.

The work of all the singers was characterized by sincerity and true appreciation of what they sang, though from a vocal standpoint, that of the contralto, Mrs. Taylor Jones, and the tenor, William Wheeler, stood out as superior to their associates. Brahms' love waltzes were

sung by the quartet entirely from memory, an unusual feat and one deserving of praise.

#### QUINTET BY ARTHUR HINTON PLAYED BY KNEISELS.

Katharine Goodson played the piano part in her husband's quintet for piano and strings given by the Kneisel Quartet at their last concert of the season at Steinert Hall on Tuesday evening.

#### SEVERAL MINOR CONCERTS.

A number of minor concerts of the week gave their pleasure to friends and those interested in the participants but hardly commanded wider public recognition. First of these was the violin recital of J. Barbara Werner on Wednesday evening at Steinert Hall which was not heard by the writer, but which according to report showed young Miss Werner to be the possessor of much talent; her chief claims to this being evidenced in a tone of warmth and richness and a skilful technic. Her program was an ambitious one, including Lalo's "Symphonie Espagnole," Grieg's sonata, No. 2, and pieces by Pugnani-Kreisler, Tchaikowsky and Debussy, among others.

At Jordan Hall on Thursday evening, Gertrude Marshall, violinist, and Ethel Damon Clark, pianist, were heard in a joint recital. Miss Marshall, well known here as an accomplished player, is first violinist of the American String Quartet and has appeared as soloist with the Boston Symphony Orchestra at its Cambridge concerts. She is the possessor of a remarkably well grounded technic and a tone of purity and sweetness if not of great power. In matters of intonation and musical taste she showed herself far above the average and gave proof of intelligence as well as ability. Miss Clark's playing was enjoyed for its facility, delicacy of touch, and variety of expression. She, like Miss Marshall, displayed musical intelligence and appreciation for the inherent qualities of her instrument and music. Grieg's sonata for violin and piano, Saint-Saëns' "Konzertstück," A major, for violin, and various shorter pieces for violin and piano comprised the program.

Grace Warner's piano recital at Steinert Hall on Friday afternoon was the third of these minor concerts. Her program was well arranged and interesting. As a pianist Miss Warner showed evidences of good training and of natural musical instinct. There were things worthy of praise in her playing of Mozart's fantasie, D minor; Schubert's impromptu, F minor, and Weber's rondo. In Schumann's sonata, G minor, she was not so successful, this music seeming as yet beyond her present capabilities.

#### RECENT ENGAGEMENTS OF JESSIE DAVIS.

In addition to her teaching duties which are more numerous than ever this season, Jessie Davis has recently filled engagements as solo pianist and accompanist at Brookline, Mass., February 22; Andover, Mass., March 14; Boston (private musicales), March 12, 13 and 15. On April 9 Miss Davis will play here at the Copley-Plaza and on April 18 in New York.

#### FAELTEN SCHOOL RECITAL.

George, Walter and Ruth Baylies, children of Mrs. Walter C. Baylies, of Commonwealth avenue; Peggy and Isabel Porter and Burnham Porter, children of Dr. C. A. Porter, of Beacon street; Billy Brewster, son of Dr. G. W. Brewster; Hugh Cabot, son of Dr. Hugh Cabot; Ernest Young, son of Dr. Ernest B. Young, of Marlboro street; Greeley Curtis, son of Mrs. G. S. Curtis, of Salem; Constance Vaillant and George Vaillant, children of George Vaillant, of Commonwealth avenue; Elizabeth and Charles Bradford, children of Dr. Edward H. Bradford; Carryl Sargent, daughter of Mr. and Mrs. Joseph Sargent, and Anne Bowen, daughter of Mrs. Stephen Bowen, of Beacon street, took part in the recital at the Faelten Pianoforte School on Saturday of this week.

#### WATERMAN PUPILS SING AT EVACUATION FETE.

Before an audience of three thousand people in which was included Governor Walsh and other notables, George Everett, of the Boston Opera Company, and Elizabeth Cunningham, a former member of that organization, sang operatic selections and songs at the Evacuation Day celebration given in South Boston on March 17. Both artists were received with tremendous enthusiasm by the vast audience. Their teacher, Frederick N. Waterman, of this city, was an interested witness of their success.

#### LOCAL NOTES.

Ethelynde Smith gave a successful song recital in Lowell, Mass., under the auspices of the People's Club on Wednesday evening, March 11. Miss Smith's program was made up of numbers calculated to exert a varied appeal to music lovers, says the Lowell Courier-Citizen, and consisted, aside from one group of songs, of music by composers of the present generation set to English verses.

The seventeenth meeting of the Townsend Club, composed of pupils of Stephen S. Townsend, took place on Friday evening, March 13. In addition to song groups by various composers, a cycle for four solo voices entitled "Dorothy's Wedding Day" was given.

An organ recital by Charles D. Irwin, assisted by Edward F. Nicolai, chime ringer, was given at the Leyden

Congregational Church, Brookline, on Wednesday evening, March 11.

The Baker Concert Company, composed of Percy F. Baker, baritone; Marguerite Pearson Moss, violinist, and Nina Bearse Wilbur, reader and impersonator, assisted by Evelyn G. Blair, soprano, and Frank Otis Nash, at the piano, gave a concert at the Wampatuck Club, Hingham, Mass., on Wednesday evening, March 11.

The annual concert of the Boston Music School Settlement on March 10 met with such success and the demand for its repetition was so great that the directors have decided to repeat this concert at popular prices at Steinert Hall on Thursday evening, March 26. The proceeds will go toward the maintenance of the settlement.

BLANCHE FREEDMAN.

### The School of Accompanying.

Note the caption, "The School of Accompanying," which denotes it as the only institution of the kind in Greater New York, under the direction of Mrs. Marshall Elliott Stewart (Isabel McCall). This is located in Aeolian Hall and has been successful from the start. Inquiry for summer study having been large, the director announces a summer session, beginning June 15, planned especially for teachers, or those who cannot leave their homes during the winter season. Most practical is the scheme for supplying the student with the piano for practice, and practical experience in accompanying soloists is also guaranteed. The institution has just issued "Hints on Accompanying," being a course of fifteen correspondence lessons, a guide to all ambitious students.

Teachers and soloists are here supplied with capable accompanists, artists engaged, and programs arranged for musicales and concerts. A four page folder bears an excellent likeness of Mrs. Stewart, and from it the following is quoted:

#### ACCOMPANYING AS AN ART.

In these days, when almost everyone sings, the artist seldom found is a good accompanist. You may play the piano with the technical skill of Rosenthal and the sentiment of Paderewski, but can you play a really good accompaniment?

Even in our largest cities, where pianists are almost innumerable, do you realize that the good accompanist is very rare?

The demand for good accompanists exceeds the supply, and every vocalist acknowledges his dependence upon them. Why not become skillful in this art? You need delicacy of touch, a keen feeling for music and the ability to read at sight. These, under the right tuition, can be acquired if you have energy and perseverance.

#### Ann Ivins Much in Demand.

Ann Ivins, lyric soprano, sang for the Brooklyn Teachers' Association, March 6, at Kismet Temple. On the same program were Kate Rooney, English contralto; Ruby Helder, English girl tenor, and Marcus Kellerman, baritone. On March 22 she sang at a musicale given at the beautiful home of Mrs. H. Durant Cheever, on Fifty-ninth street. On March 23 she sang at Delmonico's following a dinner given by the Canadian Club.

#### Burnham Pupil to Play "Enoch Arden."

Thuel Burnham's artist-pupil, Pauline Arnoux MacArthur, will be the pianist at a recitation of Strauss' "Enoch Arden," to be given on Thursday, March 26, at Aeolian Hall, by Max Heinrich. Mrs. MacArthur is an amateur of brilliant attainments well known in New York musical circles, president of the Thursday Musical Club, and actively interested in many other musical and philanthropic organizations in this city.

The opera is over, and the chauffeurs and coachmen are not the only ones who are glad.—Philadelphia Public Ledger.

## FÉLIX FOX PIANIST

STEINERT HALL ANNEX : : BOSTON, MASS.

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BOSTON NEW YORK



## BOSTON SYMPHONY ORCHESTRA ENDS ITS NEW YORK SEASON.

Two American Works Played on Thursday Evening—Paderewski Soloist at New York and Brooklyn Concerts.

On Thursday evening, March 19th, the Boston Symphony Orchestra interpreted to a New York audience in Carnegie Hall an unusual and somewhat uninteresting program.

For a detailed account of the two American works on the program the reader's attention is called to the editorial "Ancient and Modern American Music," on another page.

After the symphony by G. W. Chadwick and the "Tone Poem," by Rubin Goldmark, the pianist-composer Paderewski played his A minor concerto with the usual effect.

He was tumultuously recalled and compelled to add two extra numbers—Chopin's A minor mazurka and A major polonaise, in which latter numbers he almost rivalled Rubinstein as a player of wrong notes. His performance of the concerto, however was admirable. On this occasion the concerto could hardly be recognized as the same work recently played by Katharine Goodson with the assistance of another orchestra. This is by no means intended as a slur on Katharine Goodson, for she played superbly.

But this particular concerto requires a fine orchestral accompaniment, as most of the thematic work is given to the orchestra while the piano is playing ornamental passages. Needless to say, Paderewski had the help of a magnificent orchestral support; Katharine Goodson, on the other hand, was handicapped by her accompaniment.

The Paderewski concerto seems somewhat old fashioned already, notwithstanding the natural ease of its melodies and the grace of its sparkling passage work. It represents a period and is not the music for all times. Schumann's A minor concerto seems a more modern work though actually some forty-five years younger. It is evident that Paderewski is not a pathfinder in a new world of music, however famous he may have become in the world of cultured and conventional music.

At Carnegie Hall, New York, on Saturday afternoon, the final concert of the season by the Boston Symphony Orchestra came to an end with a transcription of themes from Wagner's "Tristan," played on the piano by Paderewski as an encore to Beethoven's E flat concerto. Dr. Muck and his unsurpassable orchestra had everything to themselves in the first part of the program when they gave a magnificent account of Tchaikowsky's fourth symphony. Needless to say, the pizzicato playing in the third movement was one of those feats on which the world wide reputation of the Boston Symphony Orchestra rests. It was perfection; nothing less. Brilliancy, fire, incisive rhythm and many another excellent quality, unnecessary now to mention, characterized the playing of these artists. In the second half of the program the orchestra was heard in Mozart's somewhat trivial "Haffner" serenade, Nos. 2, 3, 4.

This thin and unimpassioned score, however, served a useful purpose in preparing the ear to find more sonority and strength in Beethoven's concerto than if the concerto had followed close upon the modern orchestration of Tchaikowsky.

Paderewski played the solo part of the concerto splendidly, but not more admirably than the orchestra under Dr. Muck interpreted the accompanying symphony—for so it may be aptly called.

Unfortunately the pitch at which the piano was tuned was unpleasantly lower than that of the orchestra, and several B flats on the horns and E flat chords for the woodwind were noticeably sharper than the clashing passages for the piano. It may be that the piano had been tuned in a very cold hall and went a little flat with the rise of temperature, but it is more reasonable to believe that the orchestral instruments and the piano had not been tuned to the same standard.

Enthusiasm was rampant, notwithstanding, and the obliging pianist acknowledged his admirers' applause by playing again after the orchestra had left the platform and most of the lights were extinguished.

### Boston Symphony Brooklyn Concert.

When the crowds left the Brooklyn Academy of Music, Friday evening, March 20, it was, as it were, as if they were awakening from a glorious dream, a dream from which they did not like to be roused, all the delightful sensations of which they would gladly hold in memory.

The Boston Symphony Orchestra in the Brahms E minor symphony, No. 4; "A Siegfried Idyl" (Wagner), and Paderewski at the piano in his own A minor concerto for piano and orchestra, had worked the magic spell. It was indeed a program superbly performed by supreme artists.

Dr. Muck is said to be particularly fond of "A Siegfried Idyl"—perhaps its additional charm on Friday evening was due to this. Suffice it to say that it would be difficult to imagine Wagner's birthday gift to his wife Cosima receiv-

ing a more delectable interpretation than the one given on this occasion.

Paderewski was in excellent form and after having made himself comfortable at the piano, by a few unconventional preliminaries, including the upsetting of a disconcerting flower pot, proceeded to perform his A minor concerto which is reviewed on another page. At the conclusion the pianist was tendered an ovation to which he responded with two encores.

This final concert of the Boston Symphony series in Brooklyn this season was one which will linger long in the memory of those in attendance—an artistically effective "to be continued," making the first concert of the 1914-1915 season to be anticipated all the more keenly.

### Narelle-Mylott Recital.

The joint recital by Marie Narelle, soprano, and Eva Mylott, contralto, given in Aeolian Hall, New York, last Sunday evening, March 22, was well attended by admirers of the two artists, and, although there were two big counter attractions, one at the Metropolitan Opera House with Ysaye as the star and the other at the Hippodrome with "Elijah," they were nevertheless greeted by few empty seats.

Both artists were in good voice and received many recalls.

The program was devoted to solo numbers, with the exception of a duet by Hildach, and the "Quis est homo" from Rossini's "Stabat Mater," in which the two voices blended excellently.

Mme. Narelle and Miss Mylott are very attractive women and well suited to giving joint recitals, owing to the decided contrast in their voices, the former being a high and powerful soprano and the latter a decided contralto. There was plenty of variety in the selections, and altogether, the entertainment presented by the two singers was one that gave pleasure and at the same time was far from commonplace.

### Oscar Seagle on Tour.

Oscar Seagle's last appearance for the present in New York occurred recently at the Belasco Theatre, when he sang with the Trio Lutece. Mr. Seagle left on the follow-

ing day for an extended concert tour, which will last until the 1st of May. Mr. Seagle will be accompanied on this tour by Frank Bibb, a young American of great talent, whom Mr. Seagle regards as an unusually gifted accompanist. They will appear in Buffalo, Canada, Chicago and the Middle West in March, and will be in the South during April.

Mr. and Mrs. Seagle will sail for England on May 21 and will go at once to their country home in Sussex, where Mr. Seagle will have a very large class during the summer. A number of well known singers are also going to Europe to be with him. Mr. Seagle will sing in London several times during the season.

While in New York Mr. Seagle made some excellent records for a talking machine company, which will be on the market in April.

### Schumann-Heink, Alda, Paderewski in Concert.

A unique concert is to be given in Carnegie Hall on Saturday afternoon, March 28, for the building fund of the Musicians' Club, when Paderewski, Frances Alda and Mme. Schumann-Heink are to be heard. The concert will open with the choral numbers by one hundred professional singers, members of the Musicians' Club, after which Mme. Alda will sing a group of songs with Frank la Forge at the piano.

Mme. Schumann-Heink will close the first part of the program with a group of eight songs. Part two will be taken up entirely by Paderewski, who is to play compositions by Chopin and Schumann.

### A Correction.

Janet Bullock Williams, whose operetta, "The Flying Dutchwoman," was given in New York on March 7 last by her pupils, was assisted on that occasion by Gerald Reynolds, Gilbert Wilson, and Miss Sanbol, who, in addition to several members of the chorus, are not pupils of Miss Williams, as a recent article implied.

"So you are opposed to grand opera at popular prices?"

"Yes; next they'll be having terrapin at popular prices and orchids at bargain rates. And then what interest will a rich man have in life?"—Kansas City Journal.

CARNEGIE HALL, WEDNESDAY EVE., at 8.15 o'clock APRIL 1, 1914

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of New York

KURT SCHINDLER, Musical Director

and New York Symphony Orchestra

WALTER DAMROSCH, Conductor

## PROGRAMME

### I. MOUSSORGSKY

- Joshua. Biblical cantata.
- Peasant Songs from "The Fair of Sorotchinsk" (First time in America).
- Khovantchina, Overture: Dawn in Moscow (First time). (The Plaint of the People.)
- Russian Peasant Song (Rubetz), a cappella.

### II. TSCHAIKOWSKY.

- Duo of Romeo and Juliet, op. posth. finished by Taneiev (First time).

### III. COLERIDGE-TAYLOR

- "The Slave Singing at Midnight"

("Thus He Sang the Song of David"). The Poem by Longfellow (First time in New York).  
Two Negro Spirituals (Burleigh), a cappella.

### IV. BALFOUR GARDNER

"News from Whydah," a Ballad of the Sea. The Words by John Masefield (New).

### V. PERCY GRAINGER

"Molly on the Shore," for String Orchestra (New).  
"Father and Daughter," a Ballad of the Far-O'er-Islands, for five men's solo voices and double chorus (New).

Seats \$2.00 to 75c

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## DENVER IS TO HEAR CHICAGO OPERA COMPANY.

Music and Art Society Program—"The Messiah" Excellently Rendered—Local Composer Appears on Philharmonic Program—An Attractive Recital.

2735 East Colfax Avenue,  
Denver, Col., March 14, 1914.

The attention of all Denver music lovers is centered on April 7 and 8, when the Chicago Grand Opera Company will appear in this city. The opening performance on the evening of April 7 will be "Tosca," with Mary Garden in the leading role. Assisting her will be Leon Campagnola, Polesi, Nicolay, Trevisan, Venturini, Fosetta, Preisch and Minnie Egner, with Campanini conducting.

"Aida" will be heard at the matinee performance April 8, with Carolina White as Aida, Julia Claussen as Amneris, Bassi as Radames, and Henri Scott as Ramfis. Others in the cast are Huberdeau as the King, Polese, Venturini and Minnie Egner. A feature of this performance will be the incidental dances by Rosina Galli and the Corps de Ballet.

A double bill of "Cavalleria Rusticana" and "Pagliacci" will be given in the evening, with Titta Ruffo as Tonio, Jane Osborn-Hannah as Nedda, in "Pagliacci," Bassi will take the part of Canio, Federici of Silvio, and Venturini that of Beppo.

Rosa Raisa will appear as Santuzza in "Cavalleria," with Ruby Heyl, Giorgini, Federici and Louise Berat in the other parts. The conductor for this opera will be Giuseppe Sturani.

J. H. K. Martin, who was the local business manager for the Chicago company last year, acts in the same capacity this year. He is one of the best known musical business managers in the West, having been connected with the Denver Competitive Choir in 1908, the Apollo Club for four years, and the Denver music festivals, which he managed successfully for three years.

The opera management has the cooperation of well known financiers and business men of the city, and the large advance sale of season tickets shows that the people are confident that the performances will be given as advertised.

### MUSIC AND ART SOCIETY PROGRAM.

The American Music and Art Society presented the following program at the Hotel Albany February 10: Group of songs—"Wind and Lyre," Ware; "Damon," Stange; "Love's Philosophy," Huhn, and "A Birthday," Woodman, sung by Agnes Clark Gravelle with Belle Fauss accompanist.

A playlet, "The Stranger," by August Strindberg, was given by Edith Davis and Mrs. Harry Bellamy, under the direction of Miss Lacy.

A sonata by César Franck for piano and cello was played by Franklin Cleverley and Fred Houseley.

Mrs. Gravelle, whose soprano voice is one of the most beautiful ever heard in Denver, gave genuine pleasure by her splendid rendition of the group of songs. She was enthusiastically applauded and responded with "Down in the Forest," Ronald.

The sonata which was written for violin and piano was well given by Messrs. Cleverley and Houseley, although it lost much of its brilliancy in being performed on the cello.

The next program of the society is to be given under the direction of Jeanne de Marc and will be devoted to modern French music.

### "THE MESSIAH" AT ST. JOHN'S CATHEDRAL.

The Denver Choral Society of 200 voices, under the able direction of Henry Houseley, gave a fine rendition of "The Messiah" at St. John's Cathedral, Tuesday evening, March 3. The soloists were Rose McGrew Schenberg, soprano; Agnes Hart, contralto; Robert Edwards, tenor, and Adams Owen, basso. Larry K. Whipp presided at the organ.

### DENVER PHILHARMONIC ORCHESTRA.

The Denver Philharmonic Orchestra gave its sixth concert on Friday afternoon, February 27, at the Broadway Theatre. A symphonic overture, "An die Freude," by Dr. Zdenko von Dworak, a Denver resident, who formerly lived in Vienna, where he was a pupil of Anton Bruckner, proved to be a very interesting composition and ought to bring its composer more than local fame.

Mrs. J. H. Smislaert, pianist, was the soloist, playing Chopin's concerto in E minor. Although laboring under the disadvantage of a lame wrist, Mrs. Smislaert played unusually well, particularly the romance in the second movement. Her technic was admirable, the runs being remarkably smooth.

Tschaikowsky's fifth symphony was the masterpiece of the afternoon. The leader and the orchestra, which was reinforced by a number of extra musicians, seemed to enter into the emotional nature of the composition, and the result was a thoroughly satisfying rendition.

### FRITZ SCHMITT RECITAL.

Fritz Schmitt, concertmaster of the Denver Philharmonic Orchestra, assisted by Fredrica Brown, soprano,

and Franklin Cleverley, accompanist, gave the following program on Tuesday evening, March 3, at the Central Christian Church: "Folies d'Espagne," A. Corelli; "The Shepherd's Song," Salter; "Sylvain," Sinding; "Down in the Forest," Ronald, Miss Brown; "Symphonie Epanole," Lalo; "Caro Nome," Verdi, Miss Brown; nocturne in E flat major, Chopin-Sarasate; "Ave Maria," Schubert-Wilhelm; "Hungarian Dance," Brahms-Joachim.

DOLORES REEDY-MAXWELL.

## WARSAW NOTES.

Warsaw, Poland, March 1, 1914.

Music here reaches a very high level, both at the Philharmonic and at the Opera. One should not omit, either, the comparatively young chamber music organization, which gives concerts at the hall of Herman and Grossman.

As a rule, all these three places are crowded with an audience only too ready to give vent to enthusiasm when good music is brought before them. Even now, in the full tide of the very lively Polish carnival, the Philharmonic (the center of Warsaw musical life, where usually five concerts are given every week) holds large audiences. The Philharmonic was especially erected a couple of years ago in order to establish in Warsaw a center for great symphonic concerts as they are given at Berlin, Leipzig, etc. The building was modeled after the famous Leipsic Gewandhaus.

The Philharmonic Orchestra has been worked up wonderfully—one might say, has been almost transformed—within three years, owing to the indefatigable work of the conductor, Wrislaw Alexander Birnbaum, a name not unknown to America, where the leader played violin as a member of the Boston Symphony Orchestra. He is every inch a musician and an artist. Indeed, I maintain we



THE WARSAW PHILHARMONIE.

never before heard such extremely fine concerts as we did from the very beginning of the Birnbaum engagement.

As a rule the symphonic Friday concerts are varied by the assistance of celebrated foreign and Polish soloists and Birnbaum invites only the very best. Names like Ysaye, Busoni, Rachmaninoff, etc., are some of those that come to mind as I write. S. M. H.

## Reuben H. Davies' Recital.

At a concert given by Reuben H. Davies, concert pianist, in Atchison, Kan., on February 13, this young artist scored an immediate and brilliant success. Although only twenty-two years of age he is fast coming to the front, gaining recognition from critics whenever and wherever he appears.

The following extract has been taken from the Atchison Champion of February 14, 1914:

The "Staccato Etude No. 2," by Rubinstein, was so brilliantly given throughout that Mr. Davies was given an ovation and an instant encore at its close.

The Atchison Daily Globe speaks of the young artist's playing at this concert as follows:

For the third number Reuben Davies played the Liszt arrangement of Chopin's "A Maiden's Wish," Arensky's "Bizarre" and Rubinstein's "Staccato Etude." He followed immediately with Chopin's impromptu in C sharp and did it so well that at its conclusion there was a burst of rapturous applause. (Advertisement.)

## Kubelik Plays at Benefit Concert.

Jan Kubelik, the celebrated violinist, gave his services gratis last Saturday evening, March 21, when he appeared at Carnegie Hall, with Nahan Franko and his orchestra, in a delightful program arranged for the benefit of the Hungarian Hospital.

As a token of their appreciation, a large plaque was presented the violinist by fellow Hungarians of New York.

## De Pasquale and Constantino Announcement.

Bernice de Pasquale and Florencio Constantino have signed contracts with Foster & David, under whose management they will appear during the season 1914-15.

## Italian Symphony Concert.

The Italian Symphony Orchestra, New York, of which Pietro Florida is the conductor, will give its second concert at Aeolian Hall, Sunday afternoon, April 19.

## DETROITERS DESIRE A PERMANENT ORCHESTRA.

A Meeting of Business Men Called to Consider Organization of Symphony Association—Lenten Musicales—Tuesday Musicales—Chamber Music Society Event.

Detroit, Mich., March 14, 1914.

Wednesday noon, March 4, a meeting of business men was called at the Hotel Pontchartrain to consider the organization of a Detroit Symphony Association. George B. Fowler acted as chairman and Edwin Barbour as secretary. It was decided that a board of trustees should be appointed to make plans of organization. The chair appointed a nominating committee consisting of Dr. N. J. Corey, Alexander S. Lewis and Edwin S. Barbour, who submitted the following names, which were unanimously chosen as trustees by those present: Henry B. Joy, David C. Whitney, Paul R. Gray, F. H. Walker, Charles B. Warren, W. T. Barbour, Charles H. Hodges, Joseph Boyer, Albert Kahn, Sidney T. Miller, William H. Murphy, Dr. R. A. Newman, Frank B. Leland, George B. Fowler, Philip H. McMillan and Otto Kirchner. While plans have not been completed, it looks as though the orchestra is an assured thing for at least three years, which is practically saying that it will be permanent. The meeting and the enthusiasm manifested in the project is a tribute to Weston Gales, under whose leadership the musicians of Detroit demonstrated the possibility of a symphony orchestra, at their recent concert.

### LENTEN MUSICALES.

Charles Frederic Morse again has provided a series of Lenten musicales, which are being given in the Green Room of the Hotel Pontchartrain, on Wednesday mornings. The first was given, March 4, by that charming contralto, Christine Miller, who sang a long and varied program, every number of which was interesting, because it was invested with a vivid personality and delivered with a diction most satisfying and with a keen sense of dramatic requirements. Mr. Morse, at the piano, played his accompaniments in a manner that would delight any singer. The program included five groups, the first consisting of numbers by Bach, Handel, Dr. Arne, and two traditional airs; the second of "Feldsamkeit," "Der Schmied" (Brahms) and "Hansel and Gretel" (Gustav Mahler); the third, "Il est doux" (Massenet), the fourth, the cycle "From Wigwam and Teepee" (Cadman), and the last of songs by MacDermid, Grant-Schaefer, Paul Bliss, Arthur Foote and Clayton Johns.

The second musicale was given, March 11, by those excellent artists, Ludwig Becker, violinist, and Arthur Grandquist, pianist, both of Chicago. The program was as follows: Sonata, E flat major (first movement), Strauss; adagio, Bruch; mazurka, Zarecki; romance, Beethoven; Ungarischer tanz, Brahms; "Oriental," Cui; valse caprice, Zsolt; nocturne, Chopin; Isold's "Liebestod," Wagner-Liszt; concerto, D minor, Vieuxtemps.

### PADEREWSKI RECITAL.

Monday evening, March 3, the long postponed recital by Paderewski, which was to have been the first number of Manager James E. DeVoe's Philharmonic Course, was given at the Armory. The following was the program: Fantasia and fugue, G minor, Bach-Liszt; sonata, C sharp minor, op. 27, Beethoven; fantasia, C major, three etudes, nocturne, two mazurkas, Schumann; scherzo, Chopin; barcarolle, Rubinstein; rhapsody, Liszt.

### TUESDAY MUSICAL EIGHTH CONCERT.

The eighth morning concert of the Tuesday Musicales was given at the Cass Avenue M. E. Church, Tuesday, March 3, for club members and invited guests. Three organ numbers were played by Mary H. Christie; Mrs. Charles H. Clements, contralto, sang Landon Ronald's "Cycle of Life"; Mrs. Henry E. Bodman, Mrs. T. M. Warren and Richard P. Hall played the trio, op. 27, Schuetz, for piano, violin and cello; Lois M. Johnston, soprano, sang "One Fine Day" (Puccini); "Knitting Song" (Purcell); "Ferry Me Across the Water" (Sidney Homer); and Ola Dafoe-Eustace performed "On the Beautiful Blue Danube" (Schulz-Evler). Marjorie Cleland and Margaret Mannebach were the accompanists.

### CHAMBER MUSIC SOCIETY CONCERT.

The Chamber Music Society held the last meeting of the season at the Hotel Pontchartrain, Thursday evening, March 12. A most successful program was given by Clara Koehler-Heberlein, pianist; William Graefing King, violin; James Cassie, viola, and Jacob Holtskin, cello. Mrs. Heberlein, the musical director of the club, made the introductory remarks to the program, which was as follows: Serenade, D major, op. 8, for violin, viola and cello, Beethoven; romance, Wieniawski; "Moment Musical," Schubert-Kreisler; capriccio-valse, for violin, Wieniawski; quartet, op. 47, for piano, violin, viola and cello, Schumann. Mr. King, the soloist of the evening, is the concertmaster of the Detroit Symphony Orchestra, and may be trusted always to render his numbers in a satisfying manner.

JENNIE M. STODDARD.



### New American Works Sung by St. Cecilia Club.

A program of new and varied compositions was given at the concert of the St. Cecilia Club, Victor Harris, conductor, in the ballroom of the Waldorf-Astoria, New York, Tuesday evening, March 24. It included the first performance of several notable works by American composers, especially written for the St. Cecilia Club. These were: a motet to Milton's "Blest Pair of Sirens," by Bruno Huhn; "The Toll of the Sea," by Henry K. Hadby; "The Passing Hours," by A. Walter Kramer, and "Venice," by Victor Harris.

The program also contained compositions by John Pointer, of London; Fritz Renger, Coleridge-Taylor, Frank Hastings and A. W. Marchant.

Gutia Casini, cellist, and Frank La Forge, accompanist, were the assisting artists.

As the concert took place too late for extended notice in this issue, a complete review will appear in next week's MUSICAL COURIER.

### Van Yox Pupils Active.

On Friday, March 27, the quartet for the performance of Gowen's "Rosemaiden," to be given at the annual concert by the chorus from the public school children of Passaic, N. J., under the direction of Robert Merton Howard, supervisor of music, will be furnished by the Van Yox studios of New York, and will consist of Blanch Heyward, soprano; Henrietta Turell, alto; John Young, tenor, and E. L. Brown, baritone. Roy W. Steel was engaged as tenor soloist for a two weeks' festival tour with the Russian Symphony Orchestra, beginning April 13.

### American Composer Honored.

Edgar Stillman-Kelley, the American composer, has been honored with an invitation to conduct his New England symphony at the Liszt Society Festival, to be held in Altenburg, Germany, the last of April. The festival is given under the protection of the Duke of Altenburg. Mr. Stillman-Kelley will sail for Europe on April 9.

Canon Hannay speaks of Chicago as the future "world center of literature, music, and art." That may be possible after New York, London, Paris, Berlin, Rome and St. Petersburg have become ruins.—Rochester Post Express.

### Obituary.

#### Marie Jansen.

Marie Jansen, comic opera favorite of twenty-five years ago, died on March 20 at Milford, Mass., at the home of her brother-in-law after a brief illness. She was known on the stage as Hattie Johnson.

Miss Jansen was born in Boston in 1849 and made her first appearance in that city with a sunbonnet tied under her chin, riding upon her father's butcher cart. A few years later she passed from a choir singer to take part in a musical farce which first appeared in Boston under the name of "Lawn Tennis." She was one of the most popular members of the famous McCall organization with Francis Wilson, DeWolf Hopper, Perugni, De Angelis and Herbert Wilke.

### A Fair Offer at That.

"A penny for your thoughts," chirped the young lady. "Well, I've had worse offers from publishers," responded the poet.—Newark (N. J.), Star.

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